25 FEBRUARY 1909

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VOGUE

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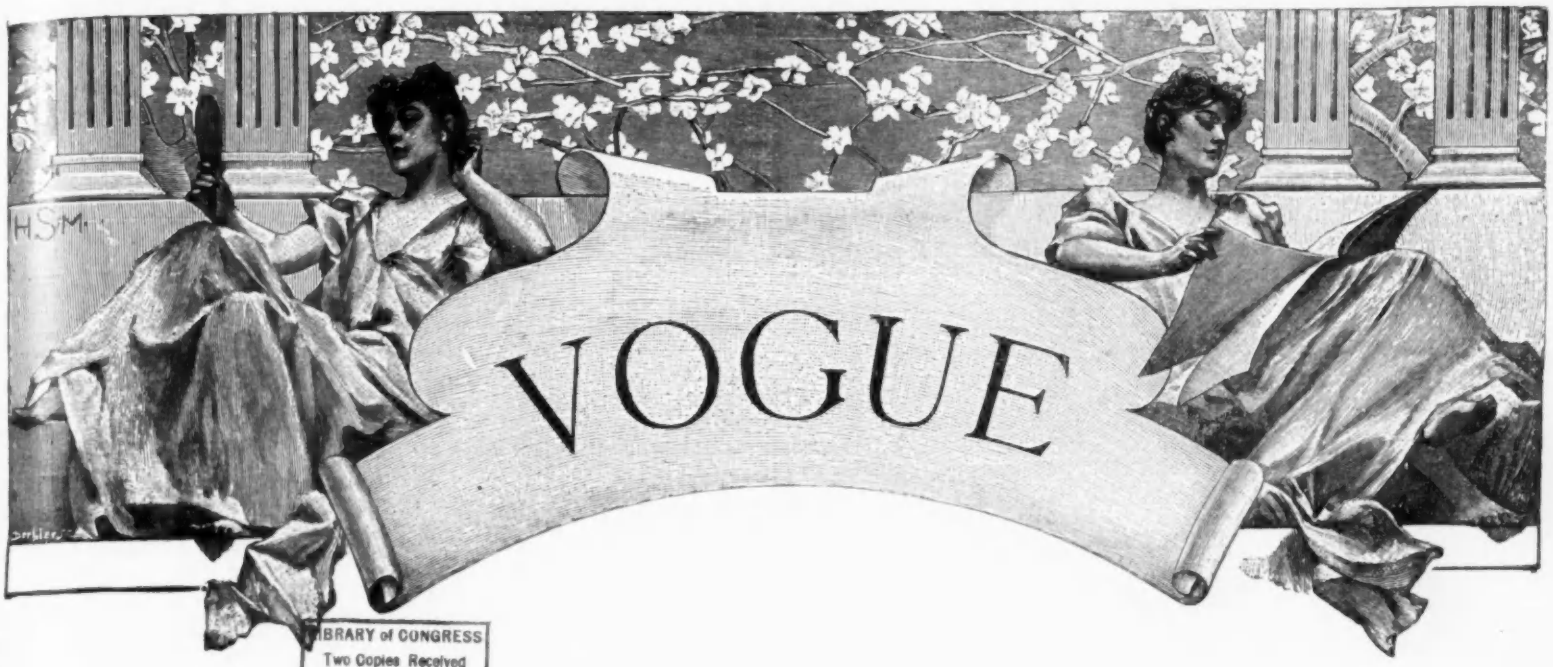

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CONTENTS

25 FEBRUARY, 1909

Society - 326

Music - 326

Vogue Millinery Supplement—Page Illustration - - 327

Descriptions of Illustrated Models - - - - - - - 328

Flower Trimmings - - - - - - - - - - - - - - 328

The Coquettish and Picturesque in Spring Millinery 329

Unjust Criticism of American Men—Editorial - - 330

As Seen by Him - - - - - - - - - - - - - - - 331

Capri; the Incomparable Isle—Illustrated - - - - 332-333

Monte Carlo—Illustrated - - - - - - - - - - 334-335

Glimpses - - - - - - - - - - - - - - - - - - 335

Six Notable Pictures from the Pennsylvania Academy of the Fine Arts—Double Page Illustration - 336-337

What She Wears - - - - - - - - - - - - - - - 338

Smart Morning Frocks—Page Illustration - - - - 339

Seen in the Shops—Illustrated - - - - - - - - - 340

New Models in Spring Footwear—Page Illustration - 341

What They Read—Newest Books—Recent Fiction—Literary Chat - - - - - - - - - - - - - - 342

Evening Gowns by Redfern, Zimmermann and Ney—Page of Photographs - - - - - - - - - - - - 343

Seen on the Stage—Illustrated - - - - - - - - 344-345

Art - 346

On Her Dressing Table - - - - - - - - - - - - 346

Descriptions of Fashions - - - - - - - - - - - 347

Whispers - - - - - - - - - - - - - - - - - - 347

Votes for Women - - - - - - - - - - - - - - 348-349

Concerning Animals - - - - - - - - - - - - - 349

Vogue Pattern Department - - - - - - - - - - 350

Children's Spring Fashions Number

Vogue to be dated 4 March will be largely devoted to the showing of new models for children and young people. The Millinery Supplement will illustrate the most attractive spring headgear for children from the best designers of Paris. Besides the fashion interest there will be several special articles suitable to this issue, in addition to the usual weekly departments. The Pattern Department will publish models for girls from ten to eighteen. Price, 10 cents, at all newsdealers.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers. We believe every firm and individual were represented to be thoroughly reliable, and should be obliged for an immediate report of any cause for dissatisfaction.

BUSINESS NOTICES

Vogue is published weekly, on Thursdays, by The Vogue Company, 11-15 East 24th Street, New York City; M. L. Harrison, 11-15 East 24th Street, New York City, President; W. O. Harrison, 11-15 East 24th Street, New York City, Secretary and Treasurer.

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SOCIETY

DIED

Babcock.—At Stonington, Conn., 17 Feb., Harry Saltonstall, son of the late Courtlandt and Elizabeth C. Babcock.

Bartlett.—At Pittsfield, Mass., 16 Feb., of pneumonia, Mary Agnes Bartlett, widow of Gen. William Francis Bartlett.

ENGAGED

Brown-Tailer. — Miss Harriet Brown, daughter of Mr. Alexander Brown, of Baltimore, to Mr. T. Suffern Tailer.

Chappell-Sheffield.—Miss Edith Chappell, daughter of Mr. Alfred Chappell, to Mr. Kyle Sheffield.

Green-Wilks.—Miss Sylvia Green, daughter of Mrs. Hetty Green, to Mr. Matthew Astor Wilks.

Lazarus-Stern.—Miss Elsie Waterbury Lazarus, daughter of Mr. Frank Lazarus, to Mr. Henry Root Stern.

Orr-Boswell.—Miss Annie Decker Orr, daughter of Mr. James P. Orr, of Washington, to Lieut. Walter O. Boswell.

Warden-Strawbridge.—Miss Barbara Warden, daughter of Mrs. William G. Warden, of Philadelphia, to Mr. William J. Strawbridge.

WEDDINGS

Cambrubi-Leaycraft.—17 Feb.—Mr. José Aymar Cambrubi and Miss Agnes Ethel Leaycraft, daughter of Mr. Charles Russell Leaycraft, were married on Wednesday, 17 Feb., in St. Peter's Church.

Clark-Hun.—20 Feb.—Mr. Stephen Carlton Clark and Miss Sarah Hun, daughter of Mr. Marcus T. Hun, of Albany, were married on Saturday, 20 Feb., in the Cathedral of All Saints.

Fosdick-Yoakum.—23 Feb.—Mr. Paulding Fosdick and Miss Katheryn Yoakum, daughter of Mr. Benjamin Yoakum, were married on Tuesday, 23 Feb., in the Fifth Avenue Presbyterian Church.

Gibson-Jarvis.—23 Feb.—Mr. Preston Gibson and Miss Grace Jarvis, granddaughter of Mrs. James McMillan, of Washington, were married on Tuesday, 23 Feb.

WEDDINGS TO COME

Kelley-Russell.—6 Mar.—Miss Jacquelyn Jerrold Kelley, daughter of Commander J. D. J. Kelley, U. S. N., to Mr. Joseph Ballestier Russell, Jr., at the home of the bride.

CHARITY ENTERTAINMENTS

Junior League.—The ninth annual performance of the Junior League was given on Tuesday evening, 16 Feb., Wednesday afternoon, 17 Feb., and Wednesday evening, 17 Feb. The play given was entitled, "That Girl O' Mine," a musical comedy in two acts. The net proceeds, $10,000, will be devoted to the various charities of the League. Cast:

Bob Blackburn.....Mr. Rodman Gilder
Schuyler Plaisted...Mr. Richard Lawrence
Rosalind Juliet Wacks.....
.....Miss Helen McLaughlin
Euphemia .....Miss Cornelia Landon
Primrose.....Miss Carol Harriman
Molly Malvern..Miss Dorothy Merle Smith
Mrs. Latham.....Miss Mary Sturgis
Socrates Biggs.....Mr. Couper Lord
Aubrey Blackburn.Mr. Chalmers Wood, Jr.
Priscilla Duncan...Miss Flournoy Hopkins
Dorothy Murray....Miss Catharine Burton
Ruth Winslow.....Miss Jeannette Kissel
Leslie Jordan.....Miss Edith Brooks
Madeleine Madison.Miss Josephine Osborne
Polly Saltonstall.....Miss Louise Freeman
Amy Van Rensselaer..Miss Dorothy Toler
Mercedes Cutler.....Miss Clara Fargo
Norman Fairfax.....Mr. Edmund Rogers
Edmund Annesley.....Mr. Newton Rae
Oswald Blake.....Mr. Stephen Markoe
Bertram Meads.....Mr. Thomas Potter
Policeman, coal man and property man..
.....Mr. Robert L. Fowler, Jr.

In the choruses were: Miss Gourd, Miss Auerbach, Miss Lee, Miss French, Miss Ingersoll, Miss Crosby, Miss Peabody, Miss Cheever, Miss Eliot, Miss Harris, Miss Robbins, Miss Brown, Miss Cushman, Miss Mary Wilde, Miss Hoyt, Miss Powell, Miss Romeyn, Miss Schoonmaker, Miss De Kay, Miss Tracy, Miss Hazard, Miss Potter, Miss Alexander, Miss Yoakum, Miss Deming, Miss Kobbe, Miss Shepherd, Miss Fowler, Miss Sherwood, Miss Jones, Miss Beekman, Miss Coe, Miss Hayden, Miss Onativia, Miss Gilder and Miss Buel; Mr. Robert P. Breese, Mr. Eliot Cross, Mr. Snowden Fahnestock, Mr. William Boulton, Mr. Lydig Hoyt, and Mr. Alfred Macy. In the audience were: Mr. and Mrs. Frank McLaughlin, Mr. and Mrs. William E. Shepherd, Mrs. W. Emlen Roosevelt, Miss Margaret Roosevelt, Mrs. Charles Tracy, Mr. and Mrs. Harold Weekes, Mr. and Mrs. Henry H. Landon, Mr. and Mrs. C. C. Cuyler, Mr. and Mrs. Willoughby Sharp, Mrs. William P. Draper, Mr. and Mrs. Henry Gourd, Mr. and Mrs. William A. Hazard, Mrs. E. Henry Harriman, Miss Mary Harriman, Mr. and Mrs. Robert L. Terry, Mr. and Mrs. Charles B. Alexander, Mr. and Mrs. William B. Dinsmore, Mrs. F. Dana Winslow, Mr. and Mrs. Henry W. Munroe, Mr. and Mrs. James L. Breese, Mr. and Mrs. Samuel Wagstaff, Mr. and Mrs. William May Wright, Mr. and Mrs. James Brown, Mr. and Mrs. Frank S. Witherbee, Mrs. George C. Wilde, Miss Emily Fairfax Ayres, Mr. and Mrs. J. Stevens Ulman, and Mr. and Mrs. J. Victor Onativia.

DANCES

Clark.—19 Feb.—A dance was given on Friday, 19 Feb., by Mrs. George Crawford Clark, at Sherry's.

Davies.—18 Feb.—A dance was given on Thursday, 18 Feb., by Mrs. Frederick Martin Davies, at No. 20 East 82d Street.

DINNERS

Emerson.—18 Feb.—A dinner was given on Thursday, 18 Feb., by Mrs. W. K. Bond Emerson, for Miss Elsie Lazarus.

Fairfax.—20 Feb.—A dinner was given on Saturday, 20 Feb., by Mrs. Hamilton R. Fairfax.

Lehr.—19 Feb.—A dinner was given on Friday, 19 Feb., by Mrs. Harry Symes Lehr, at No. 20 East 56th Street.

Morton.—27 Feb.—A dinner will be given on Saturday, 27 Feb., by Mrs. Paul Morton, at No. 733 Park Avenue.

Speyer.—19, 20 Feb.—Dinners were given on Friday, 19 Feb., and Saturday 20 Feb., by Mrs. James Speyer, at No. 257 Madison Avenue.

Stevens.—23 Feb.—A dinner, followed by bridge, was given on Tuesday, 23 Feb., by Mrs. Edwin A. Stevens, at Sherry's.

Stewart.—2 March.—A dinner will be given on Tuesday, 2 March, by Mr. W. Rhinelander Stewart, for Miss Evelyn Witherbee, at No. 14 East 57th Street.

Warren.—26 Feb.—A dinner will be given on Friday, 26 Feb., by Mrs. George H. Warren, at No. 924 Fifth Ave.

Vanderbilt.—20 Feb.—A dinner was given on Saturday, 20 Feb., by Mrs. Vanderbilt, at No. 2 West 58th Street.

THEATRE PARTIES

Schieffelin.—18 Feb.—A theatre party and supper were given on Thursday, 18 Feb., by Mrs. George R. D. Schieffelin for Miss Florence Ismay.

Winslow.—19 Feb.—A theatre party and supper were given on Friday, 19 Feb., by Mrs. Francis Dana Winslow, for Miss Margaret Ismay.

MUSICALES

Butterfield.—16 Feb.—A musicale was given on Tuesday, 16 Feb., by Mrs. Daniel Butterfield, at No. 616 Fifth Avenue. Mr. Charles Gilibert sang. Present were: Mrs. Harry S. Kingsley, Mr. and Mrs. Henry Scott Rokenbaugh, Mr. and Mrs. John Du Fais, Mrs. Victor Newcomb, Mr. and Mrs. James Stokes, Mr. and Mrs. John C. Eno, Miss Eno, Mrs. Arthur T. Sullivan, Miss Mildred Townsend, Mrs. George Holt, Mrs. E. Marcy Raymond, Mr. and Mrs. John C. Westervelt, Mr. Leonidas Westervelt, Mrs. Clermont L. Best, Mrs. A. Livingston Best, Mrs. Henry L. Burnett, Mr. A. Muller Ury, General and Mrs. Edward H. Ripley, Miss Ripley, Mr. and Mrs. William E. Shepherd, Mr. and Mrs. William A. Perry, General and Mrs. Charles F. Roe, Mrs. Benjamin Knower, Mrs. Edward Lauterbach, Mrs. Edwin Parsons, and Mr. and Mrs. Loring T. Hildreth.

INTIMATIONS

Chisholm.—Mr. and Mrs. Hugh J. Chisholm are at Palm Beach, Fla., for a stay of several weeks.

Colby.—Miss Jessie Colby has returned from Boston.

De Grove.—Mrs. E. Ritzema De Grove has returned from Atlantic City.

Fish.—Mr. and Mrs. Stuyvesant Fish will leave for Europe 3 March, and will be abroad several months.

Kernochan.—Mrs. J. Frederick Kernochan and Miss Whitney will spend about two weeks at Palm Beach, Fla.

Lawton.—Mrs. George Perkins Lawton gave a reception Friday afternoon, 19 Feb., at her home, No. 14 East 16th Street, for her son, Mr. Daniel L. Lawton, an undergraduate at Yale, and several of his classmates.

Milbank.—Mr. and Mrs. Joseph Milbank have gone to Florida:

Rockefeller.—Mr. and Mrs. John D. Rockefeller will leave Augusta, Ga., for Hot Springs, Va., in March. They will return to New York from there for the Easter holidays.

Sloane.—Mrs. William D. Sloane will give a musicale on 25 Feb.

Thebaud.—Mr. and Mrs. Paul Gibert Thebaud are at Montreal for the ice carnival.

Tilford.—Mr. Frank Tilford has arrived at the Plaza after a trip to Palm Beach and Cuba.

Underhill.—Mr. and Mrs. Rawson Underhill and family have gone to Nassau, Bahamas, for two months.

Wood.—Mrs. William B. Wood has been at home on Mondays in February.

CORRESPONDENCE

Palm Beach.—Late arrivals: Mr. and Mrs. Hugh Brown, Mr. and Mrs. G. Jason Waters, Mr. Ernestus Gulick, Mr. and Mrs. W. A. Avory, Mr. and Mrs. Royal E. Brabb, Mrs. W. W. White, Miss Pottett, Mrs. William C. Baker, Mr. and Mrs. W. A. H. Stafford, Mr. and Mrs. J. R. Black, Mr. and Mrs. Arthur B. Proal, Mr. and Mrs. St. John Wood, Mrs. Woodruff, Mr. and Mrs. Charles E. Brackett, Mr. and Mrs. Alexander Revell, Mr. Edward Anders Knierem, Mr. and Mrs. A. K. Silverthorne, and Miss Silverthorne.

MUSIC

CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W-A=Waldorf-Astoria.

Emma Eames-Emilia de Gogorza, Song Recital—26 Feb., Aft..... C
Bruno Huhn, Song Recital—2 Mar., Aft. .....Sherry's
Symphony Concerts for Young People, Frank Damrosch, Conductor—27 Feb., Aft..... C
Symphony Society of New York, Walter Damrosch, Conductor. First concert of the Beethoven Cycle—25 Feb., Aft..... C
Wüllner Song Recital—4 Mar., Eve. C

OPERA THIS WEEK

Metropolitan

Thursday—25 Feb. Il Trovatore, with Rappold, Homer, Martin, Amato and Rossi.
Friday—26 Feb. Manon, with Alda, Caruso, Scotti and Rossi.
Saturday—27 Feb. Matinee: Die Meistersinger, with Destinn, Homer, Joern, Soomer, Goritz, Witherspoon, Muehlmann and Reiss. Night: Le Nozze di Figaro, with Gadski, Farrar, Di Pasquali, Scotti and Didur.

Manhattan

Friday—26 Feb. Puritani, with Tetrazzini, Constantino, Polese and De Segurola.
Saturday—27 Feb. Matinee: Salome, with Garden, Doria, Dalmores, Dufranne, Valles, De Segurola and Crabbe. Night: Aida, with Agostinelli, Doria, Zenatello, Polese, and De Segurola.

GOSSIP

Any fears which lovers of German opera may have had as to the Metropolitan Company's intention of discarding the works of this school can now be dispelled through the recent statement of the directors, to the effect that there will be no changes whatsoever in the repertoire of German operas or in their manner of presentation.

It is strange that the writers in the daily press, or the editors who pass upon these stories, should not, by this time, have come to realize that German opera is quite as essential to the artistic (and, in a way, the financial) success of the Metropolitan Opera Company as are those by Italian and French composers. An orchestra without the brasses would be a thin affair, musically. And so, by the same token, opera made up wholly of French and Italian works does not rise quite to the ensemble standard as a repertoire which includes the Wagner and other writings of the German school.

There can be no doubt that, for the majority, The Nibelungen Ring, Parsifal, and a number of other operas of similar character and musical weight, are not grasped readily enough to enable them to hold the interest. At the same time it would be a serious blow to the progress of music if such works were eliminated from the list of operas which are part of the Metropolitan's repertoire. As a matter of fact they are not likely to be, and whenever these periodic stories about throwing out German opera appear in the columns of the daily press, they can be set down as the endeavor of an enterprising reporter who must give his editor some sort of story in order to hold his position.

Times have been strenuous for Oscar Hammerstein during the past few weeks. First there was the difficulty with Mary Garden when the American prima donna objected to having Cavalieri sing the roles which Miss Garden has created in this country and threatened to resign. Then came the assault upon Mr. Hammerstein by reporters of a daily newspaper who claimed that they had been maligned in a letter to their editor. Following these two disturbing affairs came the stand taken by the citizens of Philadelphia, who demanded that the proposed Hammerstein production of Salome in Philadelphia be abandoned.

It required all of the tact and persuasive qualities which were at the Hammerstein command to overcome this final obstacle, but he succeeded, and the performance was given to one of the largest houses which opera ever drew in the Quaker City. Furthermore, there were heard expressions that Salome was not improper, and that it should be given again. Mr. Hammerstein's latest utterance regarding future performances of the Strauss opera are that he will withdraw the opera from Philadelphia after one more performance on 1 March.

Among all organizations devoted to the playing of chamber music it is doubtful if, anywhere, there is another which can boast qualities superior to the Kneisel Quartet of Boston. For years Franz Kneisel and his associates have done a great work for the cause of the highest form of music in this country. Starting under the most adverse conditions, they have fought on and steadily toward a goal which was set high and whose reach, at the beginning, seemed well nigh beyong reach. But as large tasks are possible to accomplish so was this one, and for some time, now, the Kneisels have found recognition not only for a steadfast purpose but for a character of work which no similar organization in this country ever accomplished.

The fourth concert of the regular series of the current season was given a few evenings ago in Mendelssohn Hall, and a well made programme was played with all refinement, finish, precision and beauty of tone which distinguish these players. On this occasion the performance of the Brahms Pianoforte Quintet in F minor was one of the conspicuous compositions, and in addition to its intrinsic worth, it served to bring forward a pianist of excellent calibre in the person of Ernesto Consolo. Brahms is shown in one of his most spontaneous and melodious moods in this work, and it was not only admirably given, but received with an appreciation which it is regrettable to say, most of his compositions are not. The Beethoven A minor Quartet, op. 132, was played with special regard for unanimity of phrasing and a variety of shades for which the players are noted.

VOGUE
MILLINERY SUPPLEMENT

A FASHIONABLE SPRING MODEL BY CAMILLE ROGER

DESCRIPTIONS OF ILLUSTRATED MODELS.

SUPPLEMENT COVER

THIS model from Camille Roger is wonderfully pleasing and attractive in outline. For its development supple, wide novelty straw braid is selected. The trimming is a full wreath of holly, dotted at intervals with little clusters of hawberries which shimmer in silvery tones of gray white, and show tints of mulberry and vermilion, covered with a delicate frosting of white; they produce a delightful contrast with the sombre rich green of the foliage. Further ornamentation is introduced in a clever manner by a large, carelessly arranged cluster of loops and ends of wide satin ribbon in the tone of the straw braid, which decorates the left side of crown and brim, with the holly leaves and bunches of berries softly nestling against it.

STRAW SHAPES

Two of the smartest hat shapes of the season are shown in this illustration:

The one is of fine Milan in a dull, beautiful tone of Muscadin (the new cyclamen shade), and shows the crown and brim blocked in separate parts. The former is very large, both in hight and circumference, and is formed exactly like an inverted bowl, while the latter comes down at a slant at the right side and back, with just the extreme outer edge rolled up, and forms a boldly curved, sharply broken revers at the left side, where the width is a trifle increased. As the crown is posed over the brim, and covers quite a little of its top, the headsize is not over large, which keeps the brim from slipping too deep over the head.

The second model is not blocked, but shows a wire foundation covered with hand-joined yedda braid in a deep corn color. The shape hints at the Toreador or bolero turban, but these are so well disguised as to be only faintly recognizable. The crown, which is very broad at the base, and only a very little less so otherwise, assumes a considerably greater hight at the right side. The brim, to correspond with the crown, is turned up in a high, stiff revers at the right side, diminishing slightly in hight towards the centre, and flattened out perceptibly at the left side, where it is only about half the width.

RIBBON BOWS

Ribbon plays a very important part in the garniture of the new spring models, in the shape of torsades, twists, streamers and, especially, bows. These latter are particularly in favor for trimming the smart chapeaux for street wear, and are very frequently the sole garniture employed; in this case they are very large and sprawling, and whether applied flatly or in upright position, they occupy a generous portion of crown as well as brim.

The bow shown in the upper illustration is made of wide, stiff moiré ribbon in a delicate tone of Pagode—the new gray-blue—and is conspicuous by a very graceful form, despite its vast dimensions. It is formed by four pairs of loops in graduated lengths (the shortest ones near the top), which flank either side of a long end, mitred gracefully. The other illustration shows another very popular manner of tying a bow, by folding the ribbon in its width, forming long, drawn-out loops shaped like rabbits' ears. A long, plain loop occupies the centre, and over it the folded loops spread out gracefully, and two short ends, cut off slantwise, afford an effective finish.

STRAW SHAPES

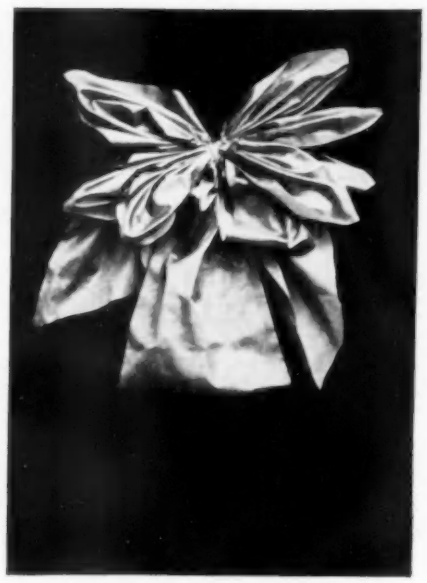
PAGE 329

UPPER.—The lovely hat displayed in this illustration represents one of the most exclusive styles adopted for the spring season in Paris. It is a recent Carlier création, and was developed all in soft, dull mulberry tones, from rough, coarse-fibred novelty straw. The crown, which, like that of most of the new chapeaux, is voluminous, both in hight and circumference, is shaped on the order of the well-known mob-cap—considerably wider at the top than base, and looks like softly crushed, irregular folds and plaits at the latter point. As to the brim, it is conspicuously narrow in front, following the contour of the crown closely, but towards the back, and particularly the left side, it spreads out noticeably, preserving, however, its tendency to droop over the wearer's hair. The garniture is distinguished by great simplicity, bringing out the exceptionally smart contours of the hat to perfection. It consists solely of a broad, softly crushed crown band of satin ribbon in a medium dark tone of muscadin (the color of the straw), which terminates in a solitary, long streamer end, to be arranged about throat and shoulders to suit one's own fancy. A large, full-blown rose, containing the entire gamut of lovely mulberry (muscadin) tints nestles carelessly against the left side of the crown, producing a little downward dent in the brim, and affords a most delightfully attractive finishing touch.

LEFT.—All the grace and beauty of the Empire period is embodied in the smart model from Carlier here illustrated. The shape, which is entirely covered with alternating rows of straight and plaited yedda braid in a rich, deep tone of Veronèse (emerald green), consists of a tall, slender crown, which bulges out a little as it nears the top, and a most gracefully shaped brim, pressed down at the sides and back, in true Empire fashion, with the outer edge turned up into a chic little revers of even width throughout, which frames the wearer's features most becomingly. The garniture, which is conspicuously simple, is effected by means of soft, wide satin ribbon in deep, lustrous black, and a little pompon-panache formed by an uncurled ostrich plume, also in black, with the tips tinted several tones of Veronèse. The ribbon is loosely wound about the crown to form a straight, snug band, and is caught down with a number of handsome, square, ornamental pins in old silver, green enamel and black, with one long end floating over the left side of the brim, to be passed under the chin à la Romney, and then to droop over the back, far below the waistline. This arrangement in conjunction with the jauntily nodding plume at the left side produces a charming silhouette, imparting softness and grace to the entire ensemble, and the combination of rich, vivid green and deep black is also immensely pleasing.

RIGHT.—One of the most recent and most admired designs of Charlotte is shown in this illustration. The materials employed for developing this exquisite model are rich, though of great simplicity, and they are associated in such remarkable harmony that the effect produced by the ensemble is the most handsome and tasteful imaginable. The shape, which very strongly opposes all predictions regarding the overwhelming majority of the small hats this season, is composed by an enormously broad, straight crown of quite respectable hight, and a brim to correspond to these generous dimensions—it is of even width throughout, and droops deliberately from the headsize, forming a rigid, though highly becoming frame for the wearer's features. Soft, glossy silk in a delicate, light tone of zenith (the new hyacinth blue) is smoothly stretched over the foundation of the hat, and is then veiled with rare old black Chantilly lace, of which the graceful design stands out in relief effect over the pale blue. A wide frill of the same beautiful lace is shirred to the outer edge of the brim, drooping from it in curtain effect, so as to fall gracefully over the forehead and the back and shoulders, and adds greatly to the softness of expression of this model. The same idea of softening and moderating the imposing proportions of the hat is displayed in the trimming proper—little light clusters of small crush roses and sprays of forget-me-nots, in the most delicate tints of pale pink and red, disposed at irregular intervals about the crown of the hat.

MOIRÉ RIBBON BOW



NOVEL MANNER OF TYING A BOW

NEXT WEEK THE
Vogue
Millinery Exhibition
of
Imported Models
will be entirely devoted to
HATS AND BONNETS
FOR CHILDREN

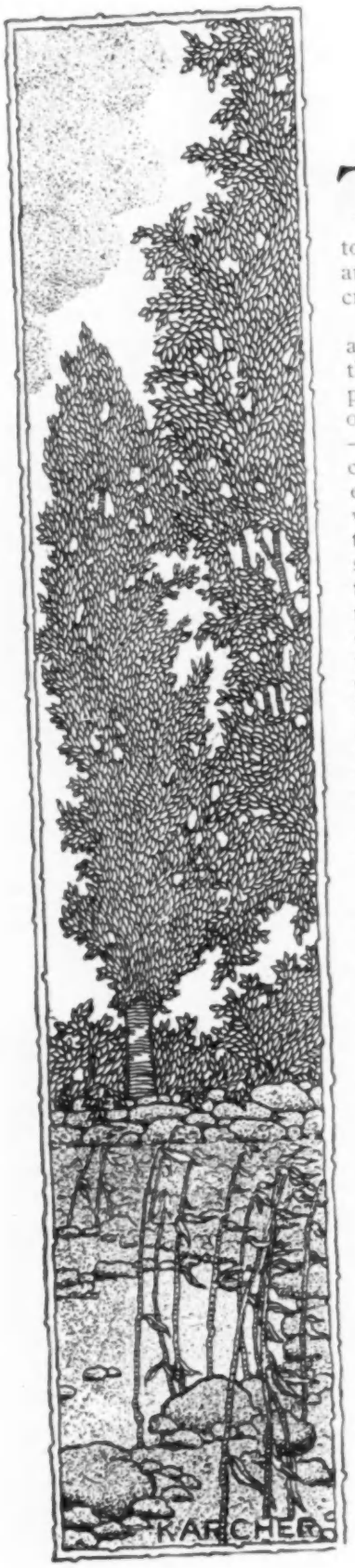
The most exclusive models of the famous French milliners will be on view. No models are on sale, but Vogue cordially invites its readers to attend this exhibition at

373 Fifth Avenue, New York

THE COQUETTISH AND PICTURESQUE IN SPRING MILLINERY

DESIGNED BY CARLIER AND CHARLOTTE

For Descriptions of Hats see page 328



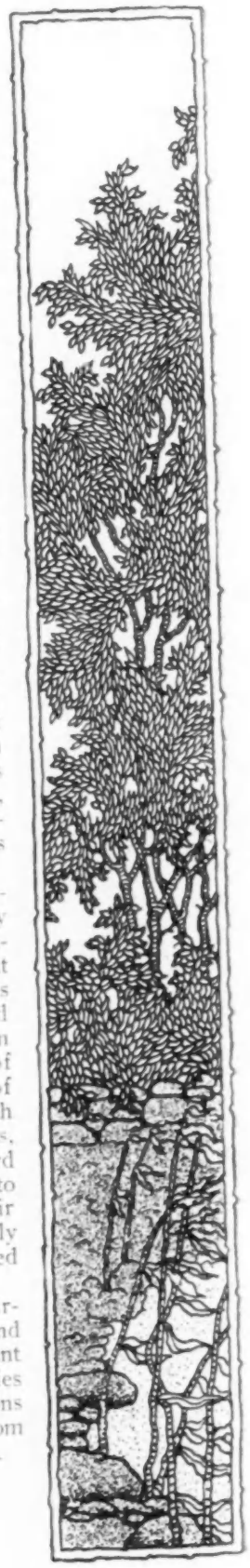
UNJUST CRITICISM OF AMERICAN MEN

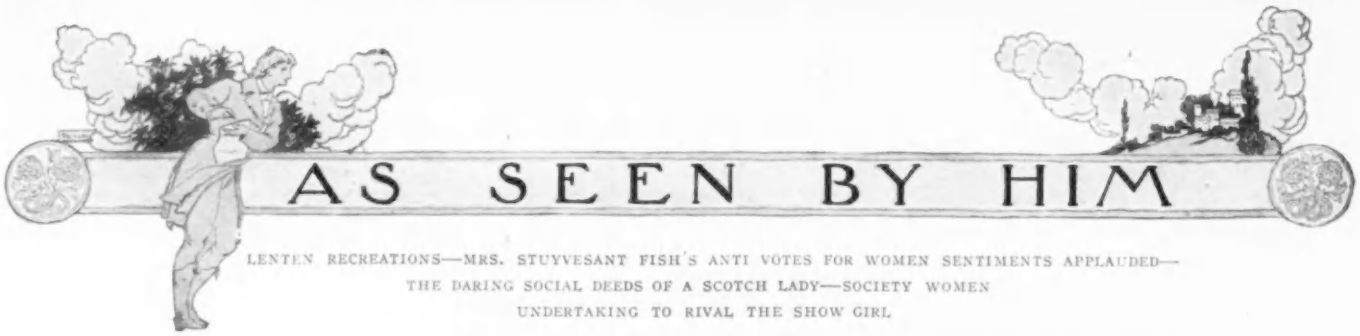
THE threat of a popular actor—an erstwhile matinee idol—to publish the romantic letters received from feminine admirers across the footlights, in case the intention of a favorite actress to make public the letters of her admiring swains is carried out, is another protest against the increasing volume of uncomplimentary criticism of which men are the objects.

While the noticeable tendency on the part of woman propagandists and others to exaggerate the defects of men, and of the institutions they have created, is perhaps a natural turning of the tables—the proverbs of all nations indicating that men have put in a good deal of their leisure time all down the centuries in criticising women—it is neither a gracious nor a wise way of trying to improve conditions. And for older women, who for many years have been endeavoring to push through radical schemes, to delude younger women into the belief that men as a class have stood for all ages as the enemies of women as a class; or that, if women had been in the saddle, as it were, they would have developed themselves and institutions with which they were connected to a higher plane, is especially undesirable. Indeed, nothing in the achievements of women as a class, either in the past or at the present time, bears out the flattering view they take of their own potentialities, but, on the contrary, proves that they have not acquitted themselves so well, even in those fields which have been set aside for their special exploitation, as to disarm just criticism. When, for instance, yielding to their importunities, men have given them a measure of power in regard to school suffrage, as has been done in twenty-two states, they have not shone conspicuously, but, although this department of human interest is second in importance to none, have taken so little interest in it that in some states there is talk of rescinding the legislation which gave it to them.

But it is on the immigrant women, and on the daughters of immigrants, that such an attitude towards American men is especially apt to produce wrong impressions, and as the alien constitutes one-half of the total populations of the northern and western states, what it is taught is a matter of great moment. Is it not absurd, as well as unfortunate, that women of American birth and training should devote their time and ability to stirring up hostility to American men, when they know perfectly well that in comparison to those of other nations they are shining examples not only of justice but of chivalry, and that it is the rankest injustice to class them along with the immigrant fathers and husbands who, with the rarest of exceptions, are three or four centuries more primitive in their attitude toward women? To criticise unfairly our men and our laws in regard to women before those who know only the exactions and contempt of their own men and the tyranny of their old world governments, not only misleads, but actually tends to develop hostility to the causes intended to be helped.

By no stretching of facts can American men be charged with desiring other than the highest good for the women of their families and those for whom they have undertaken to provide stable government and a progressive civilization, and if there still remain disabilities which should be removed, the patriotic way is to debate the questions involved with sweet reasonableness. Above all, let us refrain from unjust criticism of the sex that has made us the nation that we are.





AS SEEN BY HIM

LENTEN RECREATIONS—MRS. STUYVESANT FISH'S ANTI VOTES FOR WOMEN SENTIMENTS APPLAUDED—THE DARING SOCIAL DEEDS OF A SCOTCH LADY—SOCIETY WOMEN UNDERTAKING TO RIVAL THE SHOW GIRL

AS the season is over, and Lent is upon us, perhaps I should make some remarks about the lights being out, the ballroom deserted, and the musicians departed. And likewise perhaps the time-worn expression, sack cloth and ashes, is in order. At this season the sensational Sunday newspapers have pictures of imitation Gibson young women praying, a devil very red with printers ink being given in the perspective. For those to whom Lent has a signification it means a cessation of the gayest of amusements and some regard to the curbing of one's appetite for the good things of the table. In the north the weather is so wretched in February and March that all who can go south. For those who remain there are concerts and card parties and dinners—for one must dine if even the menu be maigre—and good works and attendance at church services. In New York there are certain feminine clubs called sewing classes which meet once a week, do some needlework for the poor, and listen to music and have tea, the men dropping in at five o'clock. The Opera is supposed by others to be orthodox, and Wagner and Beethoven are chosen as a good Lenten musical diet. But many of the old Lenten clubs devoted to dull diversions have gone out of fashion. I believe for the younger set roller skating has been revived, and there are a few who are still faithful to Badminton.

The Franchise and Woman.

This year, perhaps, the women are busier with the pros and cons of the suffrage question. I rather fear for it, when I see that it has become a fashionable fad. The only sensible talk on the subject—I mean quite devoid of sentimentality and with some actual show of reason in it—was given recently in a newspaper by Mrs. Stuyvesant Fish. This social leader opposes woman's suffrage, and on very sensible grounds. She does not think that it is a woman's place to be at the polls, and she has not a high opinion of professional politics. Unfortunately, as in the case of our own practically universal male suffrage, there is no test as to the capabilities of voters. For instance, if you have ever read at election time of the mob of ignorant foreigners who get out citizen's papers merely by learning the answers to a few questions (always the same) propounded to them by magistrates, you can understand how the franchise is abused. And as Mrs. Fish says, "If you are going to give universal suffrage to women, what a power for evil would the bad women be!"—this is only quotation from memory. If there is to be no qualification, all ignorant, uneducated or corrupted women would have a vote, and they would be a formidable menace to the morality of a city or a community. Not that there are not as many bad men as women, but the latter, by nature more delicate and of stuff less stern, could not cope with political corruption. It is Otway, is it not, who says that Nature made woman to temper man. Even agreeing with Wordsworth, we must not consider this a picture of a masculine woman:

> "A perfect woman, nobly planned,
> To warn, to comfort and command."

Woman is man's helpmeet, and she can do much more in advising and influencing us than in going to the polls. I think that women have shown their power in the different branches of reform work which they have taken up and brought, in New York alone, to a successful finish. However, I think, as I have said before, that the death knell of the suffrage movement has been sounded, when fashionable society has taken it up as a new fad. It will not even outlive bridge or picture puzzles.

Private Musicales Very Prevalent.

Returning to the season which has passed, there is little to distinguish it from other winters, except that there has been a musical craze, and many fashionable women have developed into prima donnas. The stage and society have been brought nearer together, and those who cannot sing are dancing. I think the women in English society go a little further than Americans in their penchant for the stage. For years Mrs. Willie James, I believe, one of the women in the royal set, has been notable for her excellent acting, and she has a regular stock company, and they go on tour to various country houses during the season.

Daring Social Goings On.

Perhaps we were a little startled with the terpsichorean exhibition of Lady Constance Stewart Richardson, who is visiting America for the second time. But one must remember that Lady Constance is nothing if not original, and her performance at the musicale given by Mrs. William K. Vanderbilt, Jr., was quite in her line. I was not present, but I have heard all kinds of stories. It seems that she did dance an Egyptian pas seul in bare feet and ankles, and—well, an absence of hose—and that her gown was somewhat diaphanous. But Lady Constance is a true Scotswoman, and she likes to roam her native Highlands in the tartans and conventional attire of a Scottish chief, so that anything like kilts, even sans stockings, is not a novelty to her. I suppose one would call her a bra' lassie or "ladie," since she is married. She has always been devoted to the life in the open. She is a champion swimmer and diver, and when she was here visiting the family of the late William C. Whitney some seven years ago, she created no end of sensation by what was considered then daring unconventionality. She was in those days the Lady Constance Mackenzie. Her extraordinary attire—or possibly, from an American point of view, a certain lack of it—in the surf at Palm Beach, caused much silly gossip, although I cannot remember that she did anything more terrible than to wear a sensible bathing suit and discard shoes and stockings. However, the Lady Constance has announced that she is going to give these Eastern dances for the benefit of a model school for boys in Scotland. In her own land she is adored by the people. She is a daughter of the second Earl of Cromartie, and a sister of the present Countess of Cromartie. She has travelled all over the world, and is one of the best shots in Europe, Asia and Africa, and has brought down big game in jungle and wilderness. One must let the lady have her fling, so to speak, and there is no doubt that she will do it well.

The Lady and the Show Girl.

However, Lent may be an excuse for sacred dancing and Biblical exhibitions.. It seems dreadful to contemplate a mob of amateur Salomes. Then perhaps we may call this Holy Season one of fads, so far as the fashionables are concerned. Perhaps in these days, when so many women of position are learning to dance and sing in the most approved music-hall fashion, we can find a solution to the ever-vexing problem of why so many show girls marry abroad into the nobility and in America into the monied aristocracy. Our own women are going to meet them on their own ground.

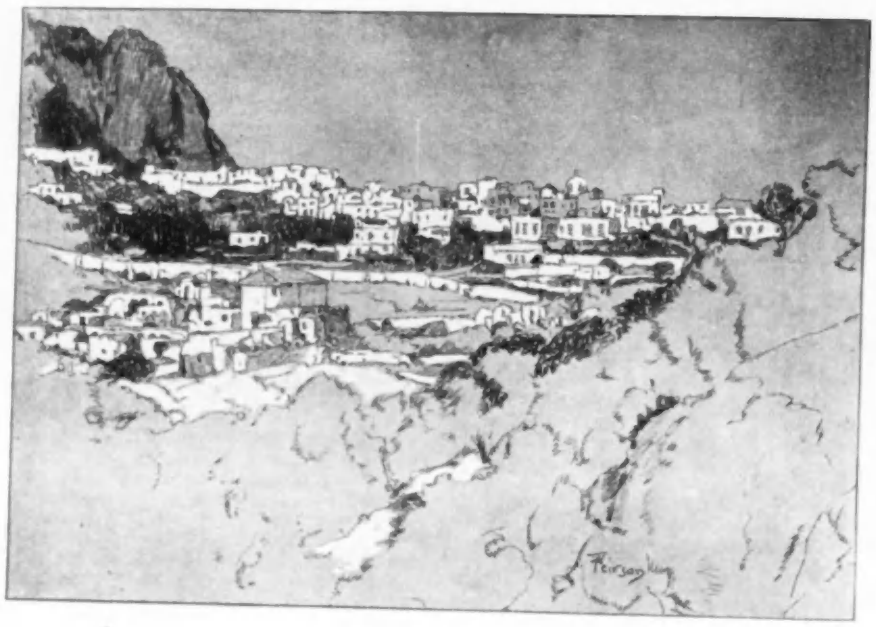
Foreign Social Events.

If you do not go south you must wend your way northward, and I hear that Ottawa is very gay this winter. The Greys are entertaining large house parties, and many persons have come over from London. In fact, it is fearfully dull in England just now. The parliament opens shortly, and there will be a drawing room at which both the Countess of Granard and Mrs. John Ward will be presented, each on her marriage, and by the dowager in the families of their respective husbands. It may be interesting to note that Granard's position as Master of the Horse, about which so much has been said, is purely a political one, and not a life office, and that he may go out with a change of ministry.

Church and House Architecture

New York is having a revival of ancestral pride, and we have protested loudly against the removal of St. John's on Varick Street. It is amusing to hear it called an ancient church—it is hardly more than a hundred years old. The Middle church which was used for years as a post-office was twice its age, and in architecture much more representative, and yet it was pulled down without a protest. We have really no old churches. St. Paul's has hardly seen a century and a half, and Trinity was built on the site of older edifices in the late forties. There is an article in one of the Putnam's magazines on the New York churches. It is in a bound volume which I inherited from my grandfather. In those days—1853—long before I was born—the writer complains of the flimsy architecture of New York churches, many of them mere shams, wooden and brick edifices varnished so to speak with a veneer of stone, "monuments of incapacity of the architects who designed them, and of the ignorance of the people who paid for them." To-day we have St. Patrick's cathedral, the nearly completed minster of St. John the Divine and other splendid churches which do not belong to the "Perpendicular Period of Pointed Architecture."

Our old houses were all of brick, and plain in their exteriors beyond belief. Even in the brown stone period of a later day, there was not a house which could compare with any of the "mansions" in the court end of the town now. Perhaps here and there, it is well to preserve a Colonial house—a few of them were of great beauty—but the others can well make way for more commodious and artistic constructions.



DA PUNTA TRAGARA

CAPRI; THE INCOMPARABLE ISLE

THE island of Capri suggests the idea of a bit of grand opera scenery that has been dropped by chance into the Bay of Naples. There is something essentially melodramatic in its position, in its improbable kind of picturesqueness and in the life of its people. It is really like a great rock-hewn stage, with its long climbing roads, its fantastic stairway, cut into the side of the cliff and leading up to the summit of Monte Solara, its whole wonderful mise-en-scene. One feels that a trooping chorus of singers, arrayed in the jaunty costumes the Italian peasants are supposed to wear, and never do, should greet one on landing, and that one's experiences while on the island should go with the music of Verdi and Meyerbeer. In a word, it is difficult to take Capri seriously, to accept it as a reality, to believe in anything but its lime-light side. One seems to feel as if everybody and everything were performing a kind of given rôle for the edification of visitors, and it is most amusing to buy tickets for one of its matinee performances, and do the whole round of its immemorial sights, from the Blue Grotto to the ruins of the villa of Tiberius. To climb up and climb down all its strange half inaccessible places that reward one with bright poetic views of a region rich in nature's romanticism; to dissolve, so to speak, this bonbon devised for the palate of the traveler, requires but a day, and one may secure the essence of its peculiar charm between the boats that ply between it and Naples or the neighboring shores of Sorrento. Yet, while it has the kind of compactness as a showplace that makes a mere glance a generous comprehension, on the other hand, Capri is not necessarily a place of evanescent interest. It may be enjoyed not only for a day but for a week, a month. It has all the qualities of an easily assumed habit, as is shown by the constant return of its visitors, as well as by the number of foreigners who make it their home, and by whom it is defended as a joy forever.

A PICTURESQUE NOOK, CAPRI

OLD HOUSES ON THE WATER FRONT

From the vine-clad steeps of the Capo di Sorrento, Capri looks like one of a possible shoal of porpoises (of which Ischia is a pursuing brother) on their way out to sea; or its grey, glistening mass protruding from the water seems as naked as the back of one of the animals in the act of diving. Indeed, its scenic vegetation is not the least of the many surprises it has in store for one. Faced on all sides by precipitous cliffs, which in the whole circuit of the island permit only two landing-places, Capri's famous vineyards are as snugly hid from outside view as a treasure stored in the hold of a merchantman. One sees nothing as one watches its looming approach from the rail of the tiny boat that fetches and carries, like a frolicsome water spaniel, the daily quota of strangers to Capri, save its uncompromising rockiness, high and smooth as the facade of some stately cathedral—an impressive, rugged sight, against the sweeping background of sea and sky, that softens and grows colorful as gradually the eye makes out the dazzling cluster of huts, the fisher boats and busy human life of the Marina, where the steamer finds a grudging mooring.

The Marina, lying on a mere slip of shore, half-way between the extremities of the island, is the only sea-level habitation of Capri. To reach the rest one must mount either of the two long, winding roads leading on the left to the eyrie-like town of Capri, and on the right to Anacapri, which are situated, respectively, on what may be called the stem and stern of the galley-shaped isola. These roads are the glory of Capri—its brightest boast—and it is its reasonable claim that no one who pursues the sinuous Anacapri route is likely to forget the romantic experience. The mere thread of road, cut in solid rock, grows more and more vertiginous as one follows it, until a glance over the ledge of its sheer, precipitous side to the clear, metallic-hued sea beneath is like a leap of the senses into space. The reckless driving which the Capri coachmen indulge in, as do their Neapolitan brethren, adds to the excitement of this expedition, with its vision of blue water and its alluring wayside resting-places, where one may drink the reputed wine of the locality and perhaps wit-

COL. MONTE SOLARA

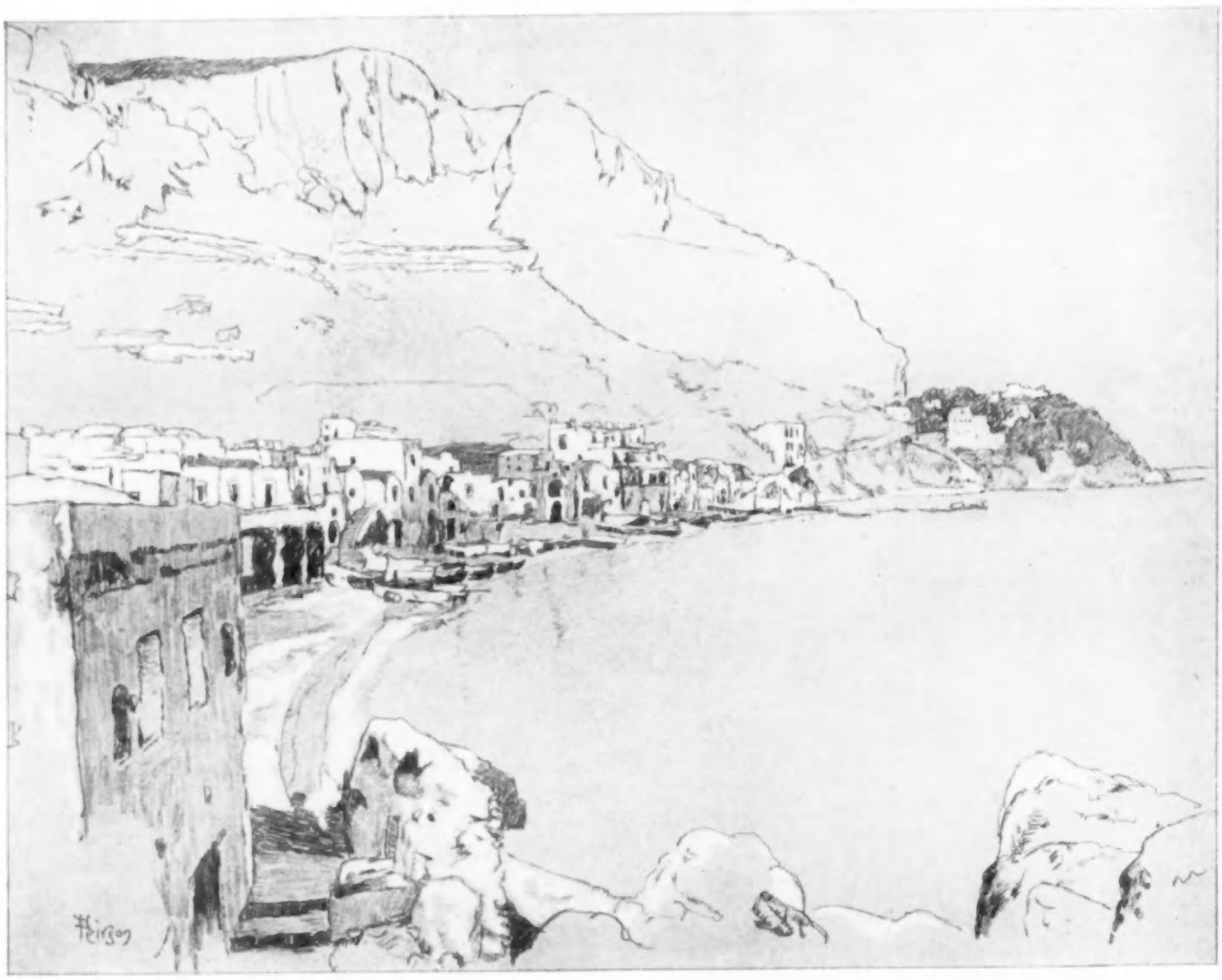
ness a perfunctorily-executed tarantella. It is from Anacapri, situated on the summit of Monte Solara, that the famous flight of five hundred and fifty-two steps, scooped out of the limestone cliffs, descends seaward. Up and down this the barefoot peasant girls, beautifully balancing jars and other burdens on their heads, go daily to the admiration of visitors, for all but the most able-bodied of whom it is a labor worthy of Heracles. Yet it is one that the enthusiastic pilgrim feels constrained to take, just as he girds himself for the achieving of the Matterhorn.

If the topography of Capri suggests the mise-en-scene of melodrama, its history supplies at least one actor appropriate to such a stage in the Emperor Tiberius, the ruin of whose villa is a main object of interest to the visitor. Of its alleged magnificence the crumbling ruins only feebly give evidence; yet the site alone is worthy of the imperial taste that chose it out of the infinite resources of his domain for his favorite place of retirement from the cares of government. A subject that commends itself to a painter is the picture given by Tacitus of the pleasure-sated master of half the known world seated on the rocky Caprian heights gazing seaward, and sending back his famous reply to the messengers dispatched by the senate for his imperial decision on a matter before their body, "What to advise you or what not to advise you, may the gods confound me worse than they have already confounded me, if I know." Of the wild debaucheries that took place at this villa during the last eleven years of the emperor's life, when the reins of his golden chariot of state were passed over to the hands of the tyrannical proxy Sejanus, one may learn edifying particulars from those chroniques scandaleuses, the Lives of the Twelve Cæsars, which were penned in such lively fashion by Suetonius, the Pepys of Roman times. Visitors to the high-seated ruins are shown the spot known as "Il Salto," a rock from which the victims of the emperor's displeasure were hurled into the sea seven hundred feet below.

THE LANDING PLACE

It is on the way to these ruins, at some one of the innumerable wineshops which invite the traveller's idleness, that the over popular national dance may be witnessed beneath the cool shadows of the trellised vine. The animation of these performances in some measure compensates for their pinchbeck imitation of the joyous, graceful thing beheld, as a chance episode, by the less Baedeker-bound wanderer, in the rural districts, where happily the true spirit of the South, so atrophied in the cities and their environs, is still to be met with. Yet the

(Continued on page 346.)



LA GRANDE MARINE

MONTE CARLO

(From Our Own Correspondent)

WHITE SERGE AND GAY PARASOLS—THE NEW FLOWER ROSETTES—SOME VERY GAY COSTUMES—LOVELY GOWNS SEEN AT A CLUB MUSICALE

WHat a change from the triste grayness of a Paris winter to this palm-shaded, flower-scented, green-girdled coast! The tideless Mediterranean tumbles its blue waves musically against the rocks below the Casino, the sky is brilliantly blue, and the sun pours its rays without stint. Out of doors on Ciro's terrace, where we lunched yesterday, furs, even coats, were thrown aside. It was June weather. And the women; how pretty they looked! For the most part the young set wore walking costumes of white serge, with gay hats, and gayer parasols.

A blonde beauty, with her mother, sat at the next table. She was lovely, chic, in a superbly tailored costume of white serge rather scant and short above her feet, showing smartly in pretty tan shoes with big gold buckles. Her hat was striking! A khaki Manilla straw with high crown and moderate brim, dipped at the back, and lifted slightly at one side of the front. Trimming it were bunches of large green apples nestling inside green leaves set close together at regular intervals. Now and then an apple showed the color of ripening fruit. A tall bunch of green feathers waved at one side, and the brim was faced with green.

Quietly gowned, as becomes a grande dame and with an air of absolute correctness, was her attractive mother in the charming elephant gray color so becoming to young and middle-aged alike. Of soft broadcloth her skirt was of the latest cut, close over the hips and softly trailing in the nice sweep given by the increased fulness at the hem. Quite plain, it was half covered by the half long coat trimmed with a little rat-tail braiding and black silk covered buttons arranged to simulate a bolero. A little of the quiet ornamentation showed on the small revers and at the wrists of the small sleeves. Open, thrown back a bit, glimpsed her pretty blouse of gray-tinted batiste, embroidered a-jour and worn over a lining of gray silk. Cravatted with black, her choker curved high about her ears. Gloves, silk stockings, and low cut shoes were all of the color of her costume. Her hat—that was black, of Italian crin, and soft folds of black tulle, were wound around the big mob crown. The mushroom shaped brim was faced with white. Set at each side were bunches of large white roses circling small pink ones bunched together.

THE NEW ROSETTES

A novelty these flower rosettes, and ravishingly pretty! Edna May, lunching with her husband, wore a black hat with flower rosettes made of one huge pink rose surrounded by tiny, pink rosebuds with their fine green leaves. On another hat I saw them composed of purple violets wreathed with pink roses. Flat, compact, measuring about five inches across, they form the only trimming on a black hat.

RAT-TAIL TRIMMING

In a party which had motored over from Cannes to lunch at the Hermitage, I saw a white serge costume trimmed to the knees with the new rat-tail, and large satin covered cord braiding. The half long, loosely fitted coat was plain save for a little of the ornamentation on the revers and inside edges. Great bunches of black grapes trimmed her Manilla hat of burnt straw color. A smaller bunch was tied to the carved ivory handle of her parasol that matched in color her hat.

Carried with a long skirted costume of pongee colored ottoman silk was a pongee parasol bordered two inches with black. The inch long tips of white ivory were paddle-shaped, measuring three-quarters of an inch across. Tipping the handle was a Turk's head in carved ivory, yellow and white; the turban in several shades of green.

Manilla straw hat trimmed with large green apples —Monte Carlo.

VERY GAY COSTUMING

A few women clothed in the especially bright colors of the advanced spring modes make wonderfully vivid splashes of color among the dull green trees of the gardens. The new green, bright as May-time grass, turned into a costume of ottoman silk and cloth, was worn by Lady Wiltshire at an afternoon Louis Ganne concert. No other color showed in it. Her hat of green crin was faced with white and loaded with white feathers. Shoes and gloves were white also. Her white parasol was lined with green. Tied by ribbon to the handle was a bunch of green crabapples. At the other end of the great concert room, perhaps with set purpose, sat a dark-haired woman in a cloth costume of the new cerise color in charmeuse crepe. Made with the newly restored, old-fashioned, long waist line, it was belted with silk of the same color shaped into a sharp point in front. Slightly fulled to the waist band, the long skirt hung plain. Notwithstanding the fulness at the waist the close silhouette was care-

A charming black hat trimmed with a flower rosette, worn by Edna May—Monte Carlo.

fully preserved by a tight fitting silk lining. The matching silk coat, which she donned on leaving, was lined with a pale shade of the same color. From neck to hem the fronts, embroidered with large silk covered cord, turned back into straight narrow revers. Trimmed to match were the wrists of the long sleeves and a wide flat collar. Cerise feathers held by a jet buckle, and loops of cerise tulle pricked with jet cabochons, trimmed the pale rose-tinted straw hat. The moderate brim swept in a long shallow curve from one side of the front to the back.

SILK COAT IN CHEMISE-LIKE MODEL

With few exceptions the gowning at these select concerts given by the Sporting Club are of a sober elegance and rather severe cut, lightened and made dressy by the beauty of the accessories. White, or blue, cloth and serge prevails in the short skirted costumes. Black and elephant gray costumes made with cloth skirt and silk coats, among the long skirted ones. Worn with a cloth skirt of smoke gray was a silk coat of the new shape called "Samaritaine." In form it is a sort of chemise gathered ever so little to a short yoke cut in one with the sleeves drawn at the wrists into a wide band. Yoke and band are embroidered in a heavy raised design. The garment reaches to the knees and is held at the long waist line by a wide soft ribbon to match. Only a slender woman dare venture it.

LOVELY COSTUMES

The first of the Soirees Musicales given by the Sporting Club took place last night. The pretty evening gowning showed splendidly against the low-toned, admirable decorations of the fine ball room where the concerts are held. Of a quaint, old-time beauty was a robe de style of striped silk copied from an eighteenth century design. Inch and one-half wide, white stripes, alternated with others of the same width covered with fine stripes of a faint green tint. On the white stripes were strewn little pink rosebuds. Gathered to a pointed corsage was the plain skirt open in front over a tablier of fine plaited, white mousseline de soie. Of the same material, trimmed with a gathered frill, was a wide fichu tapering into long narrow ends that knotted on the bust. A black velvet ribbon banded the throat pinned back and front with diamonds. In odd contrast to the low cut corsage were the long tight sleeves of the silk.

Confessedly a Drecoll creation, and very lovely, was a costume of tabac brown crepe. The decoration of corsage and sleeves were cleverly worked out with silver gauze laid under transparent black, and a belt of pale green silk embroidered with gold. The skirt, in tunic shape, was raised a little at the left side. The striking note of the gown was the fringe that trimmed the tunic. Of two shades of brown, it was extremely deep, measuring from edge to edge more than half a yard. Nearly half of this was the knotted heading, the rest the strands of fine, narrow silk braid; quite a different thing from the usual silk threads. The beauty of a pale ash blonde woman was splendidly hightened by her toilette of iridescent, jet-pailletted black tulle hung over silver gauze. A pale green ribbon wound her slender waist and a bit of green embroidery was woven among the jets outlining the decolletage. Her dull hair, her greenish eye, and the pale pink of her cheeks with the faint gleams of the silver through the jetted transparent tissue of her gown made a marvellous harmony. Her silver shoes had great buckles of steel and paste.

A WHITE-HAIRED BEAUTY

Walking with utmost grace in spite of the extreme length of her gown of soft white crepe that dragged heavily about her feet was a woman conspicuous for the beauty of her white, elaborately dressed hair and rose-tinted complexion. Graceful, also, was her manner of handling the long scarf of coral tinted mousseline de soie she wore tightly swathing her bare shoulders. The long ends hung nearly to the ground. The ends were weighted with white silk fringe and a narrow band of white feather trimming bordered it.

Suggesting Greek draperies was a toilette of rose-colored crepe de Chine. A long tunic draped high on one shoulder, clothing one arm, was cut to descend low to the waist line, caught there by a silver ornament. Draped thus it revealed a low under corsage, and one arm bare to the shoulder, with a long sleeve drapery that fell under the arm to the hem of the skirt. All the edges of the tunic were hemmed with silver embroidery. The underskirt hung full and extremely low about the feet. This creature of classic form wore an evening cloak of gleaming white satin shaped like cloaks seen in old Florentine portraits. Straight and full it clasped with a great silver ornament on one shoulder.

TOURING DRESS AND COMFORTS

Very trig and smart are the travelers as they step from the trains. Plain tailored costume with a soft silk blouse is the favorite dress. There is no wrist bag carried; instead, a soft square leather one hangs from the black leather or ribbon belt, for the convenience of the handkerchief, tickets and small change. The toque or turban hat is soft, trimmed only with knots or bows of wide ribbon; easy for the head seeking a support, and practical for the shielding veil. All is close, compact, and, above all, comfortable, for even with the best accommodations of the train de luxe the journey from Paris to the Cote d'Azure is a weary one. To lighten it one gladly welcomes any device.

New traveling lap robes are of smooth, heavy cloth, of a color to match the traveling costume, lined with fur. If not needed for warmth they may be rolled into a comfortable support for the arms or back.

Other comforts are two leather-covered cushions tied together by leather lacings so they may be used separately or together. A basket of light, closely woven straw is designed to hold a guide book, with its leather cover, a silver sandwich case, and a small square leather writing case, besides a book or two taken to while away the long hours.

DAINTY CASES AND SACS

Not for traveling but for the dressiest of town costumes are new card cases covered first with white satin, then with old Venise lace.

Others are covered with lace net, embroidered, and inset with tiny lace motifs. Little sacs for the fan or opera glasses are made to match. Such a pretty fancy; and one easy of achievement with the new fad for hand needle work. The covers for sacs and portecartes are removable and so easily cleaned. For idle days at the Riviera when the mistral blows or an unexpected rain storm comes to drive the world indoors, women prepare canvas for the old-fashioned cross stitch work of half a century ago. Designs of old tapestries or brocades are copied in truly artistic fashion. Quite different are these from the horrors worked in this stitch by our grandmothers and mounted for satchels, chair covers and screens. Old fashions in everything are being revived, but with new features.

GLIMPSES

FRINGES—

Have held their own remarkably well this season—the deep ones especially. No more graceful finish to an edge was ever devised. The latest fad is giving fringe finishes to theatre and opera bags of silken or velvet stuffs, and it is rumored also to those carried with certain costumes. It has been attempted by some leaders in dress, and there are hints that in the spring they may prove the coming novelty. Even the exquisite leather bags did not satisfy some of the capricious women, who weary of everything in a day.

ODDITY—

Has such sway in the mounting and setting of modern jewels, one should not be the least surprised upon finding the most incongruous and frightfully ugly designs worn. At the opera lately the very pretty young woman who sat in the next seat was wearing two diamond buckles on an illusion or tulle neckpiece, each of them the size of the belt buckles that are worn with belt ribbons. Her pretty neck was stiffly encased in this hideous manner. The jewels being of the finest quality, suggested that they had been mounted in this inappropriate way merely to have it said they constituted the latest novelty in jeweled collars.

EVEN—

Finger rings are subjected to the same craze. There, too, the buckle idea has been introduced. It is oblong in shape, and rectangular, and serves to show off many fine diamonds, while three pearls, or other jewels quite large in size, are set through the middle. Where the buckle crosses the ring of gold, diamonds are clustered on each side. The finger joint loses its natural play under a ring of that length; but that is a mere trifle to the wearer. An enormous pear-shaped pearl is also set like a balloon upon a ring of gold that has been turned into a flattened circle on the outer side. On the top side the slender mount shows only a row of diamonds, but a very prominent one—in the middle—appears to be the pivot on which the pearl at its smallest end is balanced.

WHAT—

Lovely bibelots the silversmiths have turned out of late. Little salvers, toy size, having a complete tea-service in silver; little salvers, having a breakfast coffee set; another salver with chocolate pot and service. They are exquisite in design and workmanship—nothing could be finer—and are irresistible for cabinet pieces.

HATS—

If smartly worn must now hang over the eyelids. The exaggerated movement in this direction ignores all becomingness. Women who are known to be beauties adopt the craze con amore, and delight in the masquerade. Women who are on the "good looks" list do not mind it, as they take pride in being with the beauty trail, and are supposed to rely, too, on their own reputation, and to say to themselves, "This is the swagger style of hat, and none other would I wear." It is the woman who always has depended upon a becoming hat, and spent more than she could afford often, simply because so tempted, that now agonizes under the overspreading cloche, or bell mouth, that enshrouds her very eyebrows on the street. All the bad points of her features are accented, all the defects of skin, coloring, etc., stare out from under this forbidding inverted hat brim. Aged and haggard are we seeing friends that we once thought sprightly and pleasing, and admired their hat selections for the intense becomingness afforded.

Portrait of Mrs James M. Beck by Irving R. Wiles

Josephine and Me
by
Edmund C. Tarbe

Main Street Bridge, Rochester, N.Y. by Colin Campbell Cooper

Father and So
Lydia Field Em

SIX NOTABLE PICTURES FROM THE PENNSYLV
THE 104TH ANNUAL EXHIBITION OF THE ACADEMY
SEE [illegible] NOTES, PA

ine and Mercie
by
ad C. Tarbell

and Son by
Field Emmett

The String of Pearls
by
Wm. M. Paxton

Winter at Ipswich
by Theodore Wendel

WHAT SHE WEARS

SHEATH STYLE SLOWLY PASSING—POINTED BODICES AND GATHERED SKIRTS FORESHADOWED—PINK BROCADE IN THE NEW STYLE—YELLOW NET IN TUNIC FASHION

SHort-lived the fashion of the sheath gown was foretold to be, and the prediction is turning out to be true. That by no means heralds an immediate disappearance of this favorite style of indoor dress, but it flies the signal which announces newer gown lines. Rumors are astir as to the lengthening of bodices and changes from the glove-fitting swathings of the upper figure, as well as the introduction of gathers around the back and sides of skirts, with a corresponding fullness around the bottom. Basques are promised, which may evolutionize into paniers later. Pointed fronts to bodices, as in the Louis xvth period, and the portraits of that day exemplify, serve to bring to mind familiar pictures of court ladies so attired.

PINK BROCADE WITH POINTED BODICE

At a recent smart dinner was seen the latest creation of a famous French house, and worn by a foreign guest whose reputation for dress has always been authoritative. The gown was of rich brocade in the new pink, its décolleté bodice straight and flat of line in front, and ending in a long, sharp bodice point. The skirt was gathered on some hidden band, and the sleeves were of elbow length. The gown created much surprise among the sheath-habited women present and stirred up conversation among them when the chance offered concerning the coming fashions.

YELLOW NET TUNIC OVER YELLOW SATIN SLIP

Apropos of this dinner, one of the beautiful gowns worn was of yellow net, in that charming tunic style which bids fair to carry its graceful becomingness through the summer and permit the continuance of wearing light, transparent fabrics. To return to the gown, its demi-traine skirt swept the floor in a decided fullness and had a seven-inch border of embroidered net wrought in browns and suede shades, with touches of cream white and an over-sprinkling of beads. Upon the bottom of the tunic was a border band to match, but of lesser width, while above this border, at close range, were spiked lines upstanding of graduated amber beads, the larger ones at the bottom being of a deep, rich tone. The short, low bodice was belted by a still narrower band of this embroidery, and from it fell a fringe of beads in the same graded tones, forming one point in front, one in the back, the tunic at the waist line fitting close to the yellow satin slip.

Around the décolletage a shaped band of the embroidery covered the shoulders also, so as to give to the two twists of yellow tulle around each arm the effect of short sleeves, while a scarf of the same tulle sprang from under the belt on the right side and crossed over to the left shoulder, to end there with a chou. From the left underside of the belt a long sash drapery of this tulle crossed over the front and back of the tunic, was knotted at knee hight, and from two short tulle ends there fell two long bead tassels in the palest shade of amber only, and strung with smaller pearl beads. A pearl collar and pearl hair-ornaments completed the harmony.

Dinner gown of fine gray net over orchid Liberty satin, with silver lace bands and silver gauze rosettes. The drapery over the right shoulder and the open sleeves is of mousseline in orchid shade. The draped skirt is richly embroidered in silver and orchid.

BLACK TULLE COAT ON PINK SATIN PRINCESS

Another exquisite dinner gown worn on the same occasion was of pale peach pink Liberty satin. Its long princess skirt had pink tulle covering it, while on the bottom was a deep applied border of lace roses. This border was started fully a quarter of a yard above the simple bottom hem. All the roses were of the finest black Chantilly—the large ones with foliage formed the first or foundation row, then partly detached and smaller ones rose above, so that the scattered effect increased upwards, adding great charm and lightness to so wide a band. A coat-like effect in black tulle outlined the figure simply and flatly, with only a few cross plaits laid at the belt line in the back. This was the accessory. In front the tulle met at the bust in a deep V-opening, which was trimmed by double straps of black satin bordering the sides of the opening, while the ends were lost to sight under the arms. This cobweb coat sloped off in front to the hips, and fell as low on the sides as to meet the top of the rose border. The finish of the tulle coat was a facing of itself, four inches wide on the bottom, but on the sides sloping up to only two inches. A lightly woven jet ornamentation served as a beading to this facing. The opening between the black satin straps on the corsage was filled in with a white tulle Byzantine embroidery of dull gold and silver in raised designs. More plain tulle drapery was used to soften the neck line, while the straight elbow sleeves were of closely and finely tucked white tulle, having on the bottom a delicate tracery done with gold threads, while a heavier gold hand-wrought chain headed the sleeves in the way of shoulder straps. A charming model.

Dinner gown of supple satin in fleur de peches, a pale rose color, with the sleeves, corsage and draped scarf of self-tone chiffon. Silk embroidery in pale rose, gold and duck's wing blue trims. Garlands of the embroidery border the décolletage and hold the folds of the sleeves. Point lace tucker. Girdle and tassels of duck's wing silk finish the front.

Milliners are determined, if possible, to break up the growing custom of not wearing hats at opera, concerts and theatres. Of course, hatless heads at the opera among all the patrons, whether seated in boxes or seated in the parterre, has become a fixed rule, but at concerts and theatres, by day or evening, there are quite a number who would welcome a pretty style of coiffure that would not prove objectionable, so the search for inspiration is now going on.

SMART MORNING FROCKS

The Linen Frock on the Left is Hand Embroidered in a Chrysanthemum Design. A perforated pattern of this design may be obtained through Vogue—See Page 347

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 347

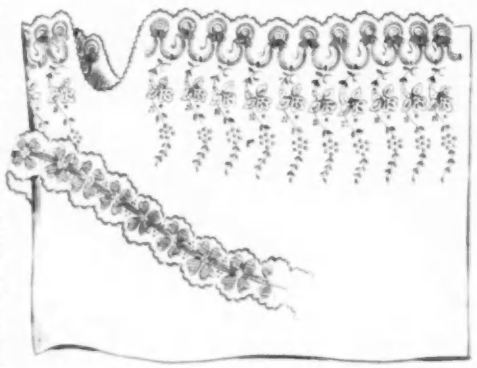
SEEN IN THE SHOPS

Great improvements have taken place in the designing of corsets in the last six months, following the development of the new lines called for by Directoire fashions. The corset illustrated in our first drawing is one of the cleverest models of a well-known maker. This maker maintains that feminine preference for a small waist does not change with the cut of the gown, and that the woman who takes pride in her figure makes a wry face when it comes to adopting a corset that, because of its contraction of the hips, causes the waist to gain at least an inch or two in measurement. He therefore presents a model that presents the tapering waist, yet at the same time, by means of the flattening back skirt, draws in the hips and gives a smooth and slender outline. The advantages of this skirt are noticeable. It is loose from the corset itself, giving when the wearer sits down, so that it has none of the awkwardness and discomfort which follows the lacing in of the ordinary long-hip corset. The front has the patent self-reducing attachment, which has made this firm famous. The beauty of all models turned out by this house is that they are made so as to bridge the diaphragm, the spring at the waist coming in below the breathing apparatus instead of injuriously pressing upon it as is so often the case.

The garter problem has also been admirably solved, for one set provided with these corsets will wear as long as the corset itself. The garter is elastic only at its middle portion. The old-style garter stretched and pulled out because the rubber substance was cut where it was sewn on. We recommend this corset most highly. Price $5.00.

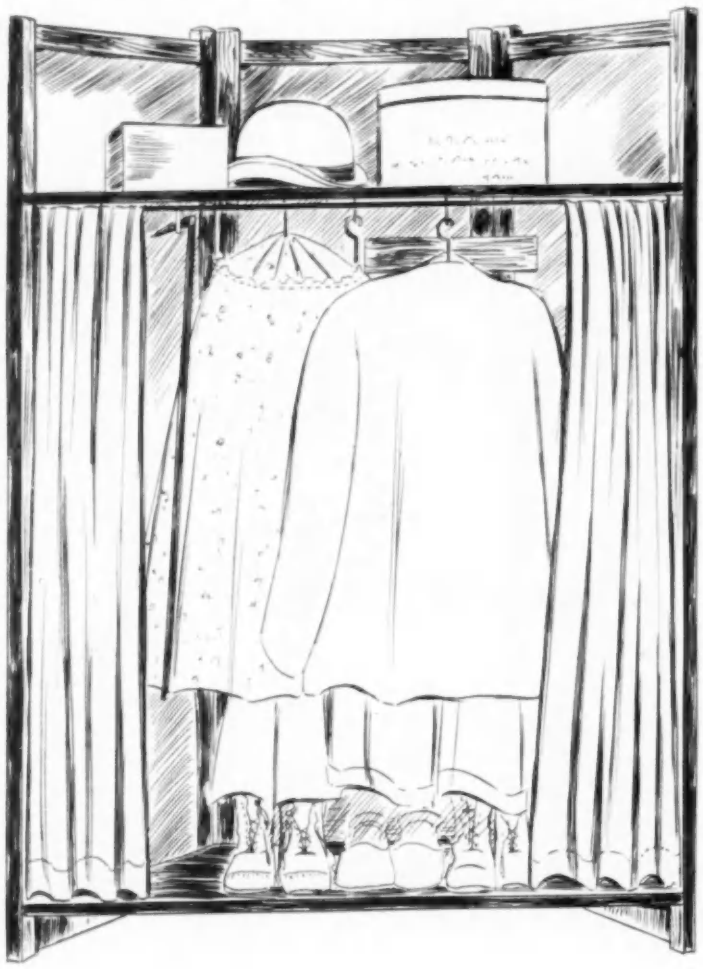
EMBROIDERY CORSET COVERS

The second sketch shows a ready-to-make corset cover put forward by a well-known embroidery firm, and ranging in price from 65c. to $1.25, according to quality. The embroidery is wide enough with its foundation material to make the entire garment from the belt to the top. At the upper edge there are eyelets through which ribbon is run, and the armhole is bordered in scallops. A ribbon is used to hold it in place over the shoulder, this tying in a bow on top. The waist is finished by a half-inch strip of beading, a length matching the body of the corset cover being provided for the purpose. The only labor attached to putting together one of these dainty garments is the finishing of the fronts and the belt, which may be readily accomplished in an hour or two. One may thus have charming lingerie at small cost and very little work.



THE UTILITY SCREEN

There is no end to the ingenious devices evolved by a clever firm for economizing space in the home on thoroughly practical plans. And combined with these sterling qualities there is offered perfection of finish and design. In the third illustration is shown a screen with a wardrobe interior, the equipment of which speaks for itself. The hight is 71 inches, the width 44 inches. Three finishes are to be had for the exterior, double burlap in an oak frame at $10.50, in mahogany or white enamel at $11.50; double burlap with a cheval glass in the middle panel at $21 in the oak frame, one dollar more for the two other finishes, and $26 for solid oak panels with a cheval glass, and $27 in mahogany or white enamel. Also very practical is the washstand screen with or without mirrors, a very clever piece of furniture, for there is nothing uglier than a washstand in a room, and the screen put to hide it is forever getting misplaced. There are also closets and dining-room screens. The prices are just about the same as those quoted for the wardrobe screen. The prices include freight charges east of the Mississippi river, all shipments being prepaid; west of that point $1 should be added to the cost. The burlap panels are to be had in olive green, garnet, tan or old blue, olive green being supplied if no other color is specified. The mirrors are bevelled and polished French plate.



COTTON WASH FABRIC IN A ROUGH SILK WEAVE

This is a remarkable production which gives a wonderfully silk-like appearance. Its lustre is high, it is admirable for all varieties of summer gowns and wraps, as well as for children's clothes, and washes beautifully. It is to be had in thirty-six different colors in a 27-inch width, and costs from 29c. to 35c. the yard. The indications are that it will lead among summer fabrics.

NOVELTY SUITINGS

One of the leading shops is showing a departure from the ordinary in spring goods, plaid woolen cheviots for skirts with plain fabric exactly matching the dark color of the mixture for coats. All the latest shades are to be had, and the display is very taking. A catawba plaid in light tones, combined with a gray check, is most attractive, the material for the jacket is solid catawba. A strong slate blue is also admirable. Either material costs $2 the yard and is 45 inches wide. The weight is light and supple, and the quality the best.

BLACK AND WHITE CHECK SUITINGS

are sold more than ever, and they come from tiny shepherd's plaids to great blocks measuring almost an inch square. There is more demand for black and white than any other combination. Reliable materials on this order may be had in a 52-inch fabric at $2, or in a 54-inch width at $2.25. White suitings striped in black from a hair-line to an eighth-inch stripe are also the rage, and ultra smart for seashore and mountain suits. These sell for $2 the yard. Qualities out of which one does not expect hard wear will prove satisfactory at 95c.

READY-TO-WEAR LINGERIE HATS

Most fetching models are procurable of the latest mode and excellent materials. In plaited white Valenciennes there is a good hat, rather high and broad [illegible] crown, as present styles dictate, an[illegible] a wide brim, wired in shallow, be[illegible] indentations. The lace is narrow a[illegible] in overlapping rows on a chiffon [illegible]tion. A great splashing bow of bia[illegible] is set a little to the left of the front [illegible] against the brim and not showing ab[illegible] the top. There is a wide band of the [illegible] satin around the crown. The price [illegible] this is $6.95.

ALL-OVER NETS EMBROIDERED IN GOLD AND SILVER

are excellent for yokes, sleeves or [illegible]tron effects. These measure eighteen inches in width and cost $4.50.

TUCKED NET NOVELTY

This is so out of the common and so smart that it immediately arrests the eye. A castor brown shade is laid in half-inch tucks, each one outlined in a single row of bright-finished beads, a little more coppery in tone than the net. It is admirable for use either as gown trimming or for an elaborate blouse. Naturally it is held at a good price, $3.75 the yard, but it is well worth it, and is 22 inches wide.

BLACK FIGURED NETS

are to be had in any variety of patterns for sleeves, chemisettes, etc. The new de-

signs are very handsome, the majorit[illegible] arranged in stripes, and give the effe[illegible] rare and expensive laces. One was s[illegible] me in which a stripe of dainty blo[illegible] and foliage alternated with a fancy [illegible] stripe. It is most effective, and wi[illegible] course answer for entire gowns as we[illegible] trimming. Very broad are these ne[illegible] yard and a quarter from edge to edge, [illegible] they sell from 95c. upwards.

NEW MODELS IN SPRING FOOTWEAR

FROM EASTWOOD & SONS, ROCHESTER

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 347

WHAT THEY READ

ONE IMMORTALITY. BY H. FIELDING HALL, AUTHOR OF THE INWARD LIGHT, ETC. THE MACMILLAN COMPANY. $1.50.

THose who begin Mr. Hall's novel, if such it may be called, must not suffer the artificiality of the earlier conversations to repel them so that they shall not persevere in the reading. As the book develops, it grows in interest and in charm, and while it remains symbolic, it gains in realism. It is, indeed, not so much a novel as a delightful and ingenious disquisition upon love from the Buddhistic point of view. It also and necessarily involves a discussion of the feminist movement, of marriage in its highest sense, and of life in its larger significance. An integral portion of the book, which is introduced as an episode, is the love-story of a happily married couple, and in this episode Mr. Hall has shown his power to produce by the simplest means an idyllically beautiful thing. Recent fiction contains nothing lovelier, nothing at the same time more idealistic and more realistic, than the early morning elopement of the Holmans. It is to be criticised in but one respect, because it is too short, because it leaves one hungrily anxious for more.

Along with the philosophy of the book, its quiet dramatic development, and its charming little episodes, are descriptions of places and of nature that are never too long and always exquisite. Fortunately for the reader, Mr. Hall drops, as he goes on, some disquieting affectations of style that annoy one in the earlier chapters.

Those men and women who are active in the modern movement for the political enfranchisement of women will find Mr. Hall's book mere heresy, but even they will not easily escape the charm of its descriptions and episodes. All others, however much they may dissent from it, will recognize its distinction and charm. It is unique in current fiction, and highly significant in current thought.

THE DOLL BOOK. BY LAURA B. STARR. ILLUSTRATED IN COLOR. MANY HALF-TONES FROM PHOTOGRAPHS. NEW YORK: THE OUTING PUBLISHING COMPANY. $3 NET.

This attractive square volume, bound in yellow buckram and well printed on thick paper, is a brief history of the doll. The illustrations show dolls of many countries and almost all ages, some dug up with mummied Egyptian babes, others from the far north, from the isles of the sea and from China and India. Curiously enough, it does not appear with certainty whence we get the word doll, and the French equivalent is a comparatively recent word in the sister tongue. The thing itself, however, is as old as babies. Dolls, it appears, were of much importance long ago as a means of teaching fashions to the English, and the author quotes an opinion that English women began to be badly dressed when French dolls, clad in the creations of the Parisian modistes, were excluded from England during the Napoleonic wars. It is, after all, only a step from the doll to the lay-figure on the one hand and to the stage-puppet on the other.

The illustrations in this book, especially those in colors, are of much interest. It is a pity, however, that the author did not extend her researches to the archives of the missionary societies, where many idols from Africa and elsewhere are treasured, not a few of which idols may also have been the dollies of the little black and brown and yellow heathen. Fetichism also might have been more fully treated and illustrated.

DELFTWARE, DUTCH AND ENGLISH. BY N. HUDSON MOORE, AUTHOR OF THE LACE BOOK, THE OLD CHINA BOOK, THE OLD FURNITURE BOOK, OLD PEWTER, BRASS, COPPER, ETC. WITH 58 HALF-TONE ENGRAVINGS FROM PHOTOGRAPHS. FREDERICK A. STOKES COMPANY. $1.00 NET.

N. Hudson Moore, who has written so many handbooks for the collector, is also the author of the present attractive little volume on Delftware. He gives an account of the origin of this quaint and beautiful ware in Holland over three centuries ago, and explains the development of its manufacture, the influence of Oriental makers and the significance of symbols in this style decoration. The second part furnishes a chronological list of 136 Delft potters, who were all members of the famous guild of St. Luke's. The peculiar mark of each maker is reproduced in facsimile. It is interesting to note that the factory known as De Porseleine Fles (The Porcelain Bottle), which was founded in 1660 by Jacobus Pynacker, still flourishes. During its history of 250 years this factory has used six different stamps, each of which consists of the owner's initials, accompanied in the last three cases by the rough semblance of a bottle.

The final section contains a brief history of English Delft. Of especial importance to the collector are the fifty-eight reproductions of rare examples of old Delft. These include mugs, plates, tiles, cups, jars, stoves, even birdcages—an assortment of uncommon interest from notable collections all over the world.

THE NEWEST BOOKS

ONe need not accept all the beliefs and implications of Orison Sweet Marden's Peace, Power and Plenty (Thomas Y. Crowell & Co., New York; $1 net) to profit by his optimistic philosophy, but one may easily take him too literally and fall into error as serious as that which he seeks to combat. It is Mr. Marden's teaching that our physical condition depends mainly upon our mental attitude, that we need not be sick, poor or unsuccessful if we only think that we are or can be well, prosperous and successful. He illustrates his thesis with many interesting and impressive instances of the influence of mind over body, and of the value of cheerfulness, confidence, self-control and optimism. Much that he says ought to be of help to those who suffer from hallucinations of ill health, forbodings of misfortune and lack of self-esteem or self-control. It would be a pity, however, were a man led by Mr. Marden's optimistic philosophy to attempt what he is physically or mentally incapable of, to the neglect of what he might do well. However, for one who will be betrayed into self-confident folly by this philosophy perhaps ten will be helped to better things. What the author has to say of cultivating cheerfulness and optimism, and eschewing envy and hatred, is perhaps the best and most practical part of his book.

René Bazin's recent access of fame as a French Academician and a skilful and ardent defender of the Catholic position in France, is properly enough the excuse for a reissue by Henry Holt & Company of William Marchant's translation of Bazin's little book, The Italians of To-day, published by the Holts eleven years ago. Bazin approached the Italians in a sympathetic spirit, notwithstanding his necessary disapproval of much in their civil policy inevitable for a sound Catholic. To an American the interest in Bazin's impressions and comment will lie largely in the interesting fact that, Old World citizen as he is, he finds, as we of the New World find, that Italy has a special significance as the home of many survivals, social, artistic, architectural. Bazin's book deals with provincial life, Rome, Southern Italy, and Sicily, and wherever the author finds himself he sees the land and the people at his own personal and racial slant, so to speak, but not with the insularity of the unenlightened and untravelled Frenchman. Mr. Marchant must be congratulated upon having dealt faithfully and skilfully with the style of the French master. It is a pity that such a book should not have permanent currency among American readers.

Thomas Ybarra is the author of Davy Jones's Yarns and Other Salted Songs (Henry Holt & Co., $1), made up of five rather longish yarns and thirteen songs. The first yarn is a parody on The Ancient Mariner for which Mr. Ybarra will be forgiven if he never does it again. There is some good fun in the other yarns and in the songs. The illustrations by Henry Mayer are unusual in style and extremely funny, being highly caricatured sketches with bits of effective color.

O. Henry uses the opportunity offered by the title, The Gentle Grafter (The McClure Company, $1.00), to bring together fourteen farcical short stories all aimed at the rascality of modern business methods. His heroes are two confidence men who travel west and southwest and finally come to New York, where grafting is so pathetically easy that they are ashamed to take full advantage of their apparently willing victims. The stories are told in a sort of modified western slang mingled with stock learned phrases and familiar Latin quotations, just sufficiently misquoted or misapplied to highten the humor. The fun of all this is neither subtle nor brilliant, but it is often clever and telling. As a sign of the times it is also significant. The humorists always have had a habit of speaking out in meeting, and there are usually some of them who cannot be bribed to hold their tongues.

RECENT FICTION

HEnry Wallace Phillips, whose quality of robust humor has been abundantly evinced in his earlier tales entitled Red Saunders and Plain Mary Smith, has written a charming little sketch of mingled pathos, sentiment and humor, under the title of The Mascot of Sweet Briar Gulch (Bobbs-Merrill Co., $1.50). It concerns the friendship between a western miner and a waif from the streets of New York. The former is a nice enough chap, although distinctly a story-book product; but the tough kid who develops under roughing it, tempered with human kindness and affection, into a "four-foot chunk of man" is the real thing. There's a girl, too, who, after acting like an idiot at first, comes to her senses near the close. F. Graham Cootes has provided some pleasing illustrations in color.

That Pup (The McClure Co., 50 cents) is another of Ellis Parker Butler's magazine short stories that has been thought worthy the dignity of book publication. The tale is divided into two chapters, entitled respectively, The Education of Fluff and Getting Rid of Fluff. There are bits of description in the former that are deliciously funny and diverting. If the author had only been content to close the yarn at the point where Fluff finished his great seven-mile run with Brownlee attached to the other end of the chain! Instead of that, Mr. Butler has chosen to weight his delightful little introduction (complete enough in itself) with an extra chapter that actually constitutes two-thirds of the entire book, and is not only superfluous but tiresome. The illustrations, especially the frontispiece, are excellent.

The Quest Eternal (Dodd, Mead & Co., $1.50), by Will Lillibridge, author of Where the Trail Divides and other striking novels of western life, is a forcible story of the bitter struggle against Fate by two generations in succession. A dramatic prologue, the best thing in the book, sets forth briefly a momentous episode in the operating room of a hospital in a small Dakota town. Two young doctors suddenly realize that the helpless patient to whom they have just administered ether is rapidly dying from the effects of the anaesthetic before an operation has even been attempted. Meanwhile the family and some friends are anxiously awaiting news in an adjoining room. Neither of the medical men is to blame, but one loses his nerve and leaves, leaving the other to face the consequences, which, as it happens, turn out to be sixteen years in State's prison. The novel itself is concerned with the gradual unfolding of the terrible effect of that unmerited imprisonment upon the character of the man himself and of the son who follows him to sustain alone the heritage of suffering after the unhappy father has committed both murder and suicide. The boy, of stronger moral fibre than his parent, although physically weak, is rewarded at last in his quest for happiness and peace. Mr. Lillibridge's novel, while scarcely a cheerful one, is withal manly, wholesome and constantly interesting. The Kinneys have provided a graphic frontispiece, which is realistic, but in very bad taste.

My Lady of the Fog, by Ralph Henry Barbour (J. B. Lippincott Co. In a box, $2.00), is the frivolous yet not unpleasing tale of a summer flirtation that ended for better or for worse. The hero and heroine are amiable young people, and some of the other characters are really amusing. The scene is laid by the sea, and everyone goes in for boating. The book has twelve illustrations by Clarence F. Underwood, and some charming page decorations in green by Edward Stratton Holloway.

LITERARY CHAT

AMong the spring announcements of Charles Scribner's Sons are a novel by Judge Robert Grant, of Boston; another volume of short stories by Charles Belmont Davis, whose recent volume, At the Stage Door, was favorably noticed in Vogue; a volume of essays, The Egoists, by James Huneker, the critic, in which he discusses the philosophy of several extreme individualists, some of whom come near to being anarchists; a book on Siena by Professor Schevill of Chicago University; A General History of Europe, a contemporary study of the English nation, to be entitled England and the English, and two books on France, one France of the French, the other France since Waterloo.

An important book announced by G. P. Putnam's Sons is The Federal Civil Service, which is designed as a manual of information for those intending to make that service a career. The author, E. B. K. Foltz, is an employe of the Treasury Department. His book is the most notable that has appeared on the subject, and in many respects is unique.

The current year is one of many literary and political centenaries. Poe's came first in January, and Lincoln's next in February. Some others are Darwin's in February, Edward Fitzgerald's in March, Holmes's and Tennyson's in August, and Gladstone's in December. Other distinguished persons born in 1809 were Fanny Kemble, one of the most interesting women of the last century; Mark Lemon, editor of Punch; Richard Moncton Milne, afterward Lord Houghton, poet and statesman; William Kinglake, author of Eothen and historian of the Crimean War, and Mary Cowden-Clarke, the Shakespearean scholar. The one hundred and fiftieth anniversary of Robert Burns's birth has also just been celebrated.

Among the spring announcements of the Macmillan Company are new novels by Marian Crawford, Gertrude Atherton, Eden Phillpotts, and the author of the Garden of a Commuter's Wife, Mrs. Schuyler Van Rensselaer's History of the City of New York, Walt Whitman in the English Men of Letters Series by Professor George R. Carpenter, books on Socialism by Morris Hillquit and John Spargo, and many works on religion, art and economics. The house will issue one hundred books this spring, of which 34 are to be educational, 7 scientific and medical, 7 fiction, 6 general literature, 5 on the arts and archaeology, 3 of travel and description, 6 of history, 7 of biography, 9 of political science, and 16 on religion and philosophy.

Photographs by Felix, Paris

Gown of black silk voile over white, with a fine white tulle chemisette. A jacket effect and sleeves of silver embroidery.

EVENING GOWNS BY REDFERN, ZIMMERMANN & NEY

Robe of white cachemire de soie, garnished with lace and a deep pearl fringe.

Evening robe of charmeuse satin in nun's gray, with corsage and long sleeves of net, embroidered in old gold and glass tubes.

SEEN ON THE STAGE

THE NEW LADY BANTOCK

When, as in these days of putting old themes in new garb, someone comes with a fresh idea for theatrical exploitation, there is reason to welcome the oasis. But when that playwright fails adequately to develop that idea; when it is pushed along a hard and fast groove of commonplace, and British humor, our feelings cannot be expressed.

This is precisely what has happened in Jerome K. Jerome's The New Lady Bantock, now playing at Wallack's, with Fanny Ward appearing, for the first time, as a full-fledged star. The play starts off with so much promise that everyone sits back confident that succeeding events will turn out in a manner much to be relished. But, while some capital comedy and a few good lines and situations are developed, the failure of the author to get out of his idea its full possibilities will undoubtedly rob him of some of the credit for the excellencies he has put into the play.

If you can see yourself seated in the theatre and quickly informed that an erstwhile music hall singer is brought home as the bride of a Britisher of title, into a house where the twenty-three servants are her near relatives, it will not require a great stretch of imagination to conceive some of the happenings which might follow. When the solemn-faced old butler, the bride's uncle, stalks into view, and her sour-visaged aunt, the housekeeper, appears, you involuntarily clutch at your sides, which you feel will soon begin to ache. And when Jane, the cousin who is to be the personal maid, and Honoria, another cousin, who is elected to fill the duties of stillroom maid, wander into view, any remaining doubt as to the funniness of the plot is dismissed.

At the outset, when Miss Ward steps into view with the line "I hope you'll like me," there is created a situation of possibilities. This young woman, who has run away from her relatives because they have made life a burden to her, has married a man whom she supposes to be plain Vernon Wetherell, an artist. As for Wetherell, he wants to be married for himself alone and not for the title or estates of Bantock. And Fanny, just from the music-hall, follows her adoring other half into her apartments, little realizing that she is returning to the midst of the very persons she vowed she would never see again as long as she lived.

Presently Bennett, the Butler, marches sedately into the room, and when, a moment later, he and his truant niece behold each other, you feel the shock of surprise which runs into the farthest nook of the theatre. In short, it is a pretty state of affairs. What is to be done? Fannie is a straightforward little person, and she has not deceived her husband regarding herself or her family. Even though her business manager has told him that she has an uncle in far-away New Zealand, who is a Bishop, and a cousin in Ohio bearing the dignified title of Judge, she is not aware of it. And when she does learn it, matters seem only to have been made worse. For the moment her one thought is of her husband's attitude when he learns the truth that he has married into the family of his own servants. Instinctively you think of the number of these lackeys, twenty-three, and that the significance of the number must eventually spell their undoing, which it does at the close of the third act, when Fannie, bullied into a corner, stands for her rights and "fires" every last one of them.

Next day, however, she relents and takes them all back, and matters straighten out properly for everyone. If the first part of the play had not promised so much, it would bring more praise. Without doubt it is a clever farce, and Charles Cartwright's Martin Bennett, within its sketched possibilities, is one of the best things we have had in farce in a long time. But there are no uproarious situations, there is nothing to get wildly excited about. Even the seriousness, which made the climax of the third act, was less effective than if it had been permitted to go as straight farce. You are made to feel sympathetic for Fannie to a greater extent than you should. However, it is a clean and highly moral performance, and it is good entertainment.

Miss Ward, without displaying any exceptional dramatic talents, played with modesty and without artificial methods. She is pleasing to look upon and hard working. With the exception of Terese Deagle, as the housekeeper, who was excellent, the remainder of the cast was not above mediocrity. And it might be well to have a more engaging looking array of young women to appear as former music-hall associates of Fannie. It would help the scene where Lady Bantock [illegible] by members of Our Empire, whi[illegible] visited [illegible] pres[illegible] ent is rather tame.

FANNY WARD AS LADY BANTOCK
In The New Lady Bantock, at Wallack's Theatre

HAVANA—A PLEAS[illegible]G MUSICAL COMED[illegible]

If James T. Powers had arr[illegible] the authors of Havana t[illegible] musical comedy which w[illegible] him in a particularly happy p[illegible] could not have secured results m[illegible] to his fun-making talents. As [illegible] of fact, this successful London p[illegible] was not made with Powers in [illegible] that does not alter the fact that [illegible] has been more advantageously [illegible] the Casino Theatre, where this presentation is now being made, every performance has aroused genuine enthusiasm, because the play is well made, the music and lines are capital, the sets more than adequate, and the principals and other actors [illegible] much above the average.

It is a bright, snappy and entertaining affair, this Havana, and to Leslie Stuart, who wrote the music, and George Grossmith, Jr., Graham Hill, Adrian Ross, George Arthur, who are responsible for the book and lyrics, and finally to Mr. Powers himself, who revised the book for the American production, much thanks are due. And to the person who devised the plan of bringing into the performance the Newspaper Girlies—eight young women who are sure to win wide popularity—the public is indebted for a novelty feature which comes at a timely moment.

In short, from the first curtain to the last there is not a dull moment in Havana, there is action and again action throughout the three hours of the performance. The music, which comes from the pen of the composer of Floradora, is peculiarly of the flavor of English writers for musical comedy, which means that it is not common in melody or in rhythm. It is of the sort which grows on the hearer, and unless we are mistaken, Havana airs will carry a flavor which will prove as pleasant as is the aroma of a good cigar to the connoisseur who smokes. The witticisms carry the right turn, and the situations and incidents are a delight to those in search of a bit of toning up or who like this class of entertainment.

Among the songs which are likely to become popular favorites are the three which Mr. Powers sings, My Deutscher Girl, How Did the Bird Know That? and On the Shores of Sheepshead Bay. The finale of the first act, entitled The Girl with the Yellow Roses, is excellent. Little Miquette and My Husband are also good songs.

The plot, which has already been fully gone into in these columns, concerns a scheme to bring about a revolution, into which a young American, owner of a yacht which has put into Havana, his friend and two members of his crew are innocently brought. Of course there is a love interest, centering in the Yankee lad and the niece of the mayor of the city, and subsidiary bits of love making of less heart-wrenching nature. That the plot is foiled and everyone made happy by the ultimate outcome is to be expected, and this is precisely what happens.

The honors of the performance belong to Mr. Powers and to Ernest Lambert, who plays Don Adolfo, the good-for-nothing son of the mayor, who returns from his English university with all the manneisms of the English fop. Mr. Lambert, who is associated with the Newspaper Girlies in their various efforts, has, with them, the two song-hits of the performance, Hello People, and Cupid's Telephone. Eva Davenport, who has gained in [illegible] almost as much as she appears to have done in avoirdupois, is not given the full opportunity she deserves as Isabella, sister of the mayor, and a revolutionist, but she scores, nevertheless, as Eva Davenport always does. Then there is Edith Decker, a good-looking young woman who has a good soprano voice and who sings in a vigorous manner. Miss Decker is the heroine. Clara Palmer, as the [illegible] vendor and the heroine of an obsolete matrimonial venture in which Powers has figured, as Samuel Nix, bo'sun [illegible] the Wasp, was all that could have been wished. William Pruette was good, and all the rest of the principals fully up to the high mark set by the others.

THE GODDESS OF REASON

No player on the American stage is held in greater affection than Julia Marlowe, who returned to New York last week, reflecting all the lustre of her rare art and matchless personality, in a new play by Mary Johnston, The Goddess of Reason. The role in which Miss Marlowe appeared, as Yvette, in a poetic tragedy tinged throughout with sombre hues, is not the most sympathetic she could have chosen, but there were opportunities for the display of her skill which were not lost.

Coming at this time, without the association of another star in the same setting, Miss Marlowe's presence is doubly welcome, and her appearance must be chronicled as an event of importance in the season's dramatic offerings. We may have had other plays, of the same high artistic purpose, carrying superior acting merits, but this production, with Miss Marlowe, is beautifully presented, even though a trace of melancholy is left in its wake.

The play reflects the period of the French Revolution, and is told in blank verse, interspersed with occasional bits of lyric writing. The poetic and dramatic power of The Goddess of Reason does not reach the lofty standard sought, and were it not for the splendid and stirringly effective scene of mob violence, enacted in a public square of Nantes during the Reign of Terror—which comes just at the moment when the interest begins to wane—the play would have been hopelessly ineffective. But with Miss Marlowe dominating every situation from the time of her first entrance and, by her single efforts, lifting the commonplace to a position commanding attention, matters were conducted successfully to the point where the dramatic climax focused, and what followed was, for the purpose, sufficient.

Carrying the heavy burden of the play, Miss Marlowe, despite the exactions of the role, completed the task with distinction and admirable finish. Taking the character of Yvette, the herd girl of Breton, she moulded it into a living personality of convincing strength. She shows this illegitimate daughter of a fisherman's wife and a former scion of the house of Morbec as an uplifting spirit, sensitive and moody, but answering in loyalty and in love. Every particle of the natural resource and art of the star was drawn upon to make the portrayal truthful. Contrasting moods, rare elocutionary skill, telling gesture and the perfect use of a beautiful voice, in every variety of shade, all were utilized with illuminating effect by the player. It was a display of an almost perfectly controlled art coupled with a personality whose charm all play-goers well know.

Yvette appears first the day following an attempt to burn the Chateau of Morbec by the starving peasantry which the herd girl herself has led. De Vardes, the present seignor, has been wounded. He is brought face to face with Yvette when he emerges from the chateau to his gardens, to find the forgotten fan of the Marquise de Blanchforet, and stands gazing at her in astonishment. Hers is the face he has seen the year before, on St. John's Eve, in the wood, and this vision he has nursed during the intervening space of time. Herded before him, by his soldiers, the peasants are brought to their master to answer for their attack on his domain. But Yvette's eloquent appeal wins their pardon and bread for the hungry mouths.

A year later Yvette is found in the Convent of the Visitation, at Nantes, where she has been placed by the Baron of Morbec. Redmond Lelain, deputy from Vannes, who is in love with Yvette, and who is the mortal enemy of De Vardes, tells her that De Vardes is to marry the fair Marquise de Blanchforet. Others, coming into the convent, tell her also, and, roused to a jealous fury, the girl rushes from the convent and joins the revolutionists who are soon to overthrow the government.

Then comes the great scene of the rioting in the public square at Nantes. Yvette, raised to the hight of the Goddess of Reason by her idolatrous followers, comes into the square just as the mob discovers De Vardes and attacks him. After an heroic effort she saves him, and, as the mob drifts off, he asks for another life—for that of Yvette's supposed rival, the Marquise de Blanchforet. In a passionate outburst Yvette calls back the mob and turns over both aristocrats to them.

Repenting of her impetuous act, the girl, at the sacrifice of her honor, secures from Lalain a paper which will conduct De Vardes and the Marquise to safety, but it comes too late to save the Marquise, and De Vardes refuses to accept his life at the price which Yvette has paid. Then he tells her of his love and he is led away.

The concluding act reveals Yvette, broken, leaving the revolutionists for the cause of the Empire, and, after the trials in the Judgment Hall at Nantes, she is shown on the banks of the Loire, in a wood, where in a pathetic scene she gives herself over to martyrdom for her sweetheart.

White Whittlesey, as De Vardes, played with dignity and stately reserve and read his lines with an evident insight of their meaning, something which was not true of many of the other members of the cast. Wilson Melrose, as Lalain, was inclined to be strident, but, except for this, was efficient. Olive Temple made an adequate Marquise de Blanchforet, and Theodore Hamilton and Vincent Sternroyd played two members of the nobility with easy distinction.

JULIA MARLOWE AS THE GODDESS OF REASON
At Daly's Theatre.

ELEANOR ROBSON
Miss Robson is playing the role of Glad in The Dawn of a Tomorrow, at the Lyceum Theatre

VAUDEVILLE NOTES

Circumstantial Evidence is the title of the playlet which was the headline attraction at Hammerstein's Victoria last week. Among the other offerings of the bill were Princess Rajah, in her dance; George Spink and his company, in At the Country Club; Chalk Saunders, and the Jack Wilson Trio.

An entertaining bill was presented at the Alhambra Theatre with Blanche Ring as the chief attraction. Willard Sims and company in a playlet called Flinder's Furnished Flats, Julius Tannen, the Dillon Brothers, and John B. Hymer and company in The Devil, and Tom Walker also appeared.

Grace Wyson, Arthur McWalters, Emma Carus, Lucy Weston, Alex Carr and company and several others comprised the entertainers at the American Theatre, which offered an interesting programme last week.

At the Colonial Theatre Harry Bulger in a one-act skit headed the list of entertainers, which also included the Empire City Quartet, the Gibson Girl Revue, Agnes Scott and Horace Wright, and Smith and Campbell.

Spirit Land, which has won approval at the Fifth Avenue Keith & Proctor Theatre, was again the leading attraction of last week's bill, which also included Burr McIntosh in his lecture; O'Brien, Havel and Company, Charles R. Sweet and Miss Jane Courthope.

NOTES OF THE THEATRES

Henrietta Crosman appeared at the Columbia Theatre in Washington last week in the first performance of Sham, new three-act comedy by Geraldine Bonner and Elmer Harris. A large and fashionable audience pronounced the play a success. The scene of the play is in New York City, where Katherine Van Riper, a young society woman, is forced to become a sham. Her father squandered two fortunes, and at his death left her a small income and all his extravagant habits. She was brought up to expect a life of luxury and to marry the first man with money who asked her. She obtained credit from all the tradespeople and failed to pay them. The comedy of the play is in the scenes where she baffles her creditors.

After a while two men come into her life. One is young and rich, and every instinct except love tells her she ought to marry him. The other man, who is in her heart, is neither rich nor poor, but is simply not a "good catch." She learns his opinion of shams like herself, and resolves to become the kind of woman he would want her to be. First, she decides to sell her necklace and pay her debts; then finds that her father had sold the real pearls before and substituted paste, so that even the necklace is a sham.

Edmund Rostand, the playwright, has selected M. Le Bargy, of the Comedie Francaise, to replace Benoit Constant Coquelin, who died last month, in the leading role of Rostrand's new play, Chanticler.

The Shubert Brothers have made an offer of an annuity to Leslie Stuart, composer of the music of Havana, if he will give them options on the American rights of all future music which he writes for musical comedy.

Holbrook Blinn has been engaged by Charles Frohman to create in America the part of Thibault, Prince Clare, in Henri Bernstein's Israel.

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ART

EXHIBITIONS NOW ON

New York. National Arts Club. The John W. Alexander Retrospective Exhibition.

Knoedler's. Water colors by John S. Sargent and Edward D. Boit. Until 27 Feb.

Montross'. Pictures by Alexander Schilling. Until 27 Feb.

Hispanic Museum, Broadway and 156th Street. Paintings by Sorolla y Bastida. Until 8 Mar.

Keppel's. Etchings of Paris by Meryon. Until 4 Mar.

O'Brien's. Engraved portraits of Lincoln and Washington. Until 9 Mar.

Salmagundi Club. Annual of paintings and sculpture by artist members. Until 13 Mar.

Macbeth's. Recent pictures by Arthur B. Davies. Until 4 Mar.

Astor Library. Illustrations of modern German and Austrian sculpture.

Lenox Library. Historical exhibition of artistic lithography. Small exhibits of portraits of Poe, Burns, Mendelssohn, Chopin, Browning and Darwin. The Lincoln centenary exhibition.

Brooklyn. Pratt Institute. Paintings by Charles Warren Eaton. Until 27 Feb.

Baltimore. Institute. Fifteenth annual of the Baltimore Water Color Club. Until 26 Feb.

Buffalo. Albright gallery. Paintings by the Spanish artist Ignacio Zuloaga. Until 4 Mar.

Chicago. Art Institute. Annual of works by artists of Chicago and its neighborhood.

Pittsburg. Carnegie Institute. Drawings, studies and photographs by Edwin H. Blashfield. Until 28 Feb.

Philadelphia. Pennsylvania Academy of Fine Arts. 104th annual of oil paintings and sculpture. Until 14 Mar.

Springfield. Gill Art Gallery. Annual of oil paintings. Until 6 Mar.

Washington. Congressional Library. Lincoln memorial exhibition.

Corcoran Gallery. Annual of the Washington Water Color Club. Until 6 Mar.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Spring exhibition of the National Academy of Design. 13 Mar. to 17 Apr. Exhibits received 24 and 25 Feb.

New Haven. Paint and Clay Club. Y. M. C. A. Building. Ninth annual of oil and water color paintings, sculptures, miniatures, etc. 4 to 27 Mar.

Pittsburg. Carnegie Institute. Paintings by "The Eight" American painters. 5 to 31 Mar.

Carnegie Institute. Thirteenth annual International Exhibition of oil paintings. 29 Apr. to 30 June. Exhibits received at Pittsburg until 16 Mar.

Philadelphia. Art Club. Seventeenth Annual of Water Colors and Pastels. 15 Mar. to 18 Apr. Exhibits received 1 and 2 Mar.

Washington. Corcoran Gallery. Annual of the Society of Washington Artists. Opens 20 Mar.

ONE HUNDRED AND FOURTH ANNUAL EXHIBITION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

As might be expected of these exhibitions, the one which opened in Philadelphia to the public on 31 January contains a number of interesting canvases. The preponderance of portraits and figure pieces is noticeable, and while fewer pictures stand out vividly in the recollection than at some previous exhibitions here, on the other hand the average of excellence is decidedly high. As regards the awards of the prizes offered, the lay observer, sometimes surprised at these awards, is usually ignorant of many conditions governing the awarding committee. Many of the works shown are, for various reasons, not eligible for prizes, but this the casual observer does not know.

That many will differ from the award of the Carol H. Beck Memorial Gold Medal, offered by the Hon. James M. Beck this year for the first time, in memory of his sister, seems more than probable. It was given to John S. Sargent, for his three-quarter length portrait of Miss Mathilde Townsend, of Washington. It certainly is not one of this artist's best works, the background, with its suggested sea and clouds, is hardly up to his average, nor is the figure remarkable, although airy and graceful. The award of the Walter Lippincott Prize to Mr. Thomas P. Anshutz, for his full-length figure, The Tanagra, will, however, hardly cause a dissenting murmur. It is an admirably treated subject, charming in its simplicity, and delightful in delicate color. The announcement to the class which Mr. Anshutz was teaching at the time the award was decided upon (an announcement which the Secretary of the Academy interrupted the lesson to make) was greeted with most uproarious and delighted applause, for this artist is immensely popular with his students.

The Jennie Sesnan Gold Medal for the best landscape in the exhibition was awarded to Theodore Wendel, for his Winter at Ipswich, reproduced in this number of Vogue. It is a small canvas, a snowy common, over which children are coasting, with the village houses seen surrounding it on two sides. There is considerable color in it, despite the snowy foreground.

The Mary Smith Prize of $100 was awarded to Miss Martha Walter, for her portrait, a full length of a child, holding in front of her a Japanese parasol, the color scheme being quite subdued.

Father and Son, by Lydia Field Emmet, reproduced in this number, is a strong canvas, with brown tones prevailing. The child's pose is especially easy and natural. Josephine and Mercie, by Edmund C. Tarbell, the only picture sent by him, is decidedly decorative. The figures of the two girls are charming and graceful, they being placed in an elaborate interior, with old mahogany furniture, with ornaments, and a carefully executed background full of detail. The String of Pearls, by William M. Paxton, another of the pictures here reproduced, is an attractive canvas. The pretty girl is gracefully posed, the drawing and coloring admirable, while the glimpse of the oval mirror, in front of which she is seated, reflects but the back of her head and a bit of arms and hands, this being all well managed.

Main Street Bridge, Rochester, N. Y., by Colin Campbell Cooper, will undoubtedly come as a surprise to many. Its picturesque coloring and buildings will lead more than one to consult the catalogue to ascertain of just what old-world town he is contemplating an attractive corner, only to learn that it is a scene in his native land. Certainly Mr. Cooper succeeds in finding attractive American subjects, even when he is not painting our sky-scrapers.

Another of the pictures here reproduced is Irving R. Wiles's admirable portrait of Mrs. James M. Beck, in the vivid flame-colored velvet gown. The velvet of this gown, by the way, is wonderfully painted; one can actually feel the texture; the high lights on it are admirable. The sitter is posed with that easy grace characteristic of Mr. Wiles's portraits; the flesh tones are excellent, in spite of the vivid coloring of the gown, which might so easily, if less cleverly handled, deaden them.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

More eulogistic statements can hardly be imagined than those made in favor of a new cream for the skin, better described as a builder of tissues and food for the many minute particles which help to make its perfect structure. The value of such a preparation can hardly be overestimated, since without some such nutritious and healthful cream it is almost impossible to keep the skin in proper condition when one has passed the early days of youth. How often do we hear it said that "there are no more old ladies." And is it not to just such means as this that we owe the beautifully preserved and youthful faces of those whose years have long since passed the meridian of life? Women pay a great deal more attention to such details than formerly, and far more skilled chemists and specialists have vastly improved the quality of the preparations offered.

The skin food I have in mind is of superior substance and texture, though the price is only 50 cents a jar. It is heralded as a cure for blackheads, an eradicator of wrinkles and crow's feet, builder of the tissues of the skin, and a restorer of the fresh quality of youth. I am told that only the purest and best vegetable ingredients known to science are included in the compoundure, and that excellent results may be confidently expected from its use. It is to be applied daily after bathing the face with luke-warm water and allowed to remain on the skin for at least two minutes before removing with a linen cloth.

A deliciously fragrant cake of finest soap lies before me on my desk, giving strong appeal for mention through the perfume of roses which it diffuses and the exquisite detail of its form, texture and wrappings. This product stands among the very best we have for use on the delicate skin of the face, and can be counted upon to accomplishing much in the way of smoothing and refining the latter, besides aiding in the cure of pimples, blackheads and other eruptions. In the feminine mind a strong prejudice exists against the use of soap on the face, the reason being that so few are thoroughly satisfactory for this most important use. Ordinary soaps will not do at all where the facial skin is inclined to be delicate, and if an inferior quality be used, the results are often speedily disastrous. However, there are some half-dozen or so perfectly pure and unctuous soaps especially prepared for facial use by conscientious chemists, and these are beneficial in the extreme when properly used.

CAPRI; THE INCOMPARABLE ISLE

(Continued from page 333.)

tarantella dancing at Capri, as at Sorrento, still provides the chief amusement of the evenings, in which, through the custom of the island, one resorts to the Germanized cafés of its public squares.

Of the various nationalities that frequent Capri the most numerous and faithful are the Germans. For them the Brenner Pass is a via sacra, since it opens to them that Italy which is associated in their minds with the sentimentalism of their poets, who sought it for an inspiration not granted by their own land, and, with a volume of Goethe in their pocket, they take the pilgrimage as often as circumstance allows. The evidence of this invasion is everywhere advertised in the little island—one sees it in the names of hotels, pensions and restaurants—and among the invaders the artist (male and female), of a characteristically untidy sort, is in predominance.

Capri has long been painted out. Its obvious beauties, wonderful as they are, could hardly be expected to stand the tax that has been placed upon them, and yet the German "mahler" continues to transfer its familiar picturesqueness to canvas with old-time enthusiasm. Every peasant girl one meets has the air of having carried her model's lira per ora more times than there are steps to the famous Scala, down which she is so frequently depicted as coming. What nature painted into her, art seems to have entirely painted out. She may bloom still in oils, but she blooms no more in life. Seeing her, one is moved to wonder what has become of that much-lauded beauty she enjoys by immemorial tradition.

Despite the fact that Capri has become demode as inspiration for the artist, many painters still have their ateliers there because of the limpid atmosphere and other favorable conditions it offers them for work. All over the island one finds studios nestling in its nooks and crannies, and forming picturesque additions to the villa-graced environs of the towns. Of beautiful villas there is, indeed, no end in Capri, and the most bewitchingly situated and palatial in appearance is that of the late Herr Krupp, to whose wealth and affection for the sea-girdled Eden the island owes a cliff road which is the delight of pedestrians.

The most attractive time to visit Capri is in the spring, when the balmy weather increases the pleasure of a sojourn amid so much that caresses the artist senses; yet it is popular all the year round. The summer is apt to be cool, for the sea breezes sweep the island like the deck of an anchored steamer; and the winter months, though capricious in the rise and fall of the temperature, are not inhospitable to the delicately-constituted when one's means allow of that greatest luxury of Italian life, fuel. It is the lack of this more than anything else, perhaps, that contributes to the discontent of strangers who persist in cherishing the delusion that Italy, even of the extreme south, is a land of eternal sunshine and radiant warmth.

E. A. U. Vaughan.

DESCRIPTIONS OF FASHIONS

PAGE 339

LEFT FIGURE.—Frock of buff linen, for a young girl, embroidered in self-tone chrysanthemums. The skirt is slightly plaited with tabs of the linen, finished by pearl buttons, at the top of each flare. Similar tabs and buttons trim on bodice and sleeves. The yoke and upper sleeves are of cream white mull, laid in deep folds, while the lower sleeves are of Brussels lace.

MIDDLE FIGURE. — Gown of French piqué in peach color, with a band of the material forming a plastron in front. Black satin buttons, on adjustable clasps, trim on the skirt and fasten the tabs of the plastron. Black satin ribbons start from embroidered eyelets in the plastron, are drawn under the arms and form a girdle with hanging ends in back. The corsage is formed of bands of embroidery insertion, and the sleeves of similar bands between finely tucked batiste. The yoke is of folded batiste.

RIGHT FIGURE.—Costume of himalaya cloth in natural straw color with a broad, graduated box plait in front, stitched flat and extended up over the shoulders. Side plaits are stitched over the shoulders and are brought down into the deep circular ruffle on the skirt. The box plait and cuffs are trimmed with buttons of the cloth. The yoke and pointed cuff pieces are of Duchesse lace. Hat of fine black straw, trimmed with crushed, straw-colored satin and a large, ragged chou of black ribbon velvet.

UPPER FIGURE.—Plain tailor blouse of white French crape, finely shirred at the shoulders. Irish lace is inserted at the shoulder seams, in the collar and at the wrists. Tiny crochet buttons fasten the sleeves, the box plait in front and the collar.

PAGE 341.

UPPER LEFT.—Pumps of dark green leather with heels to match. Self-tone silk ribbons tie.

UPPER RIGHT.—Black leather shoes in three eyelet style, tied with black ribbed silk ribbons.

MIDDLE.—Low shoes of dull gray suede with a wing tip. Self-tone silk ribbons lace the four eyelets.

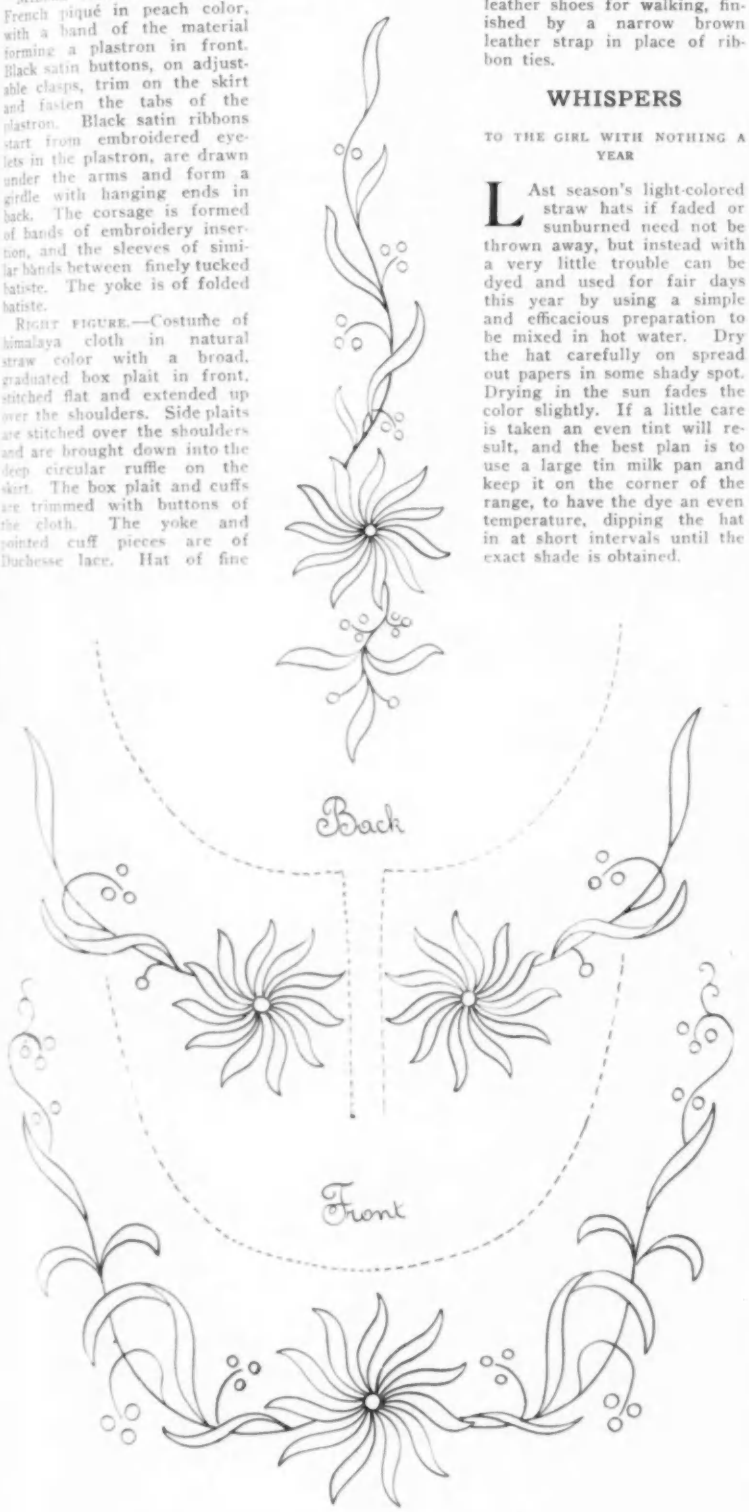
LOWER LEFT.—Low, four-eyelet shoe of black suede with black silk strings.

LOWER RIGHT.—Low, brown leather shoes for walking, finished by a narrow brown leather strap in place of ribbon ties.

WHISPERS

TO THE GIRL WITH NOTHING A YEAR

LAst season's light-colored straw hats if faded or sunburned need not be thrown away, but instead with a very little trouble can be dyed and used for fair days this year by using a simple and efficacious preparation to be mixed in hot water. Dry the hat carefully on spread out papers in some shady spot. Drying in the sun fades the color slightly. If a little care is taken an even tint will result, and the best plan is to use a large tin milk pan and keep it on the corner of the range, to have the dye an even temperature, dipping the hat in at short intervals until the exact shade is obtained.



EMBROIDERY DESIGN FOR LINEN FROCK

This design is shown on one of the gowns illustrated on page 339. The full-size perforated pattern for the back and front of bodice and the skirt panels is 75 cents, including the stamping powder and poncette. The separate parts of the design may be purchased at 25 cents each. Address Vogue Pattern Department, 11-15 East 24th St., New York.

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VOTES FOR WOMEN

A LETTER FROM A SUBSCRIBER

I Was much interested by an editorial on woman's suffrage which appeared in Vogue of 24 December. I do not agree with the writer, and should like very much to present the case from the point of view of an advocate of votes for women.

There is, I admit, much loose thinking and even misconception on this subject. But it seems to me that the public, as well as the writer of the editorial, is unjust in failing to recognize that the movement would gladly be freed from this loose thinking, in which it suffers rather than gains. Nothing is farther from the minds of the leading advocates of the suffrage than the putting forward of statements which facts do not support, and nothing could be more harmful to the movement than such a course. The leaders desire above everything the close and unprejudiced scrutiny of the facts that they advance.

It is quite true that the leaders of the movement promise an improvement in the condition of the wage-earning women. Their promises are, however, far from being "unwarranted." It can no longer be regarded as coincidence that Wyoming, where women have had the franchise for nearly half a century, has the best labor laws in the Union, and that Colorado, which, in Judge Lindsay's opinion, "has the most advanced laws for the care and protection of the home and children," has adopted these laws chiefly since the enfranchisement of its women. We have the authority of Mrs. Maud Nathan of the Consumers' League, that, in the states where women vote, the laws which protect working girls are far better enforced than in other states. And no less important a person than Carroll D. Wright, National Commissioner of Labor, has said that "the lack of direct political influence constitutes a powerful reason why women's wages have been kept at a minimum."

These are some of the grounds on which advocates of woman's suffrage base their assertions that it will be a benefit to women. Still, although believing as they do, that it will improve her condition, they would not urge the question if they considered the granting of the suffrage inexpedient to the country at large.

It is not true that the question is never considered from the standpoint of the whole people. The pro-suffragists believe that equal suffrage will work for the good of all. It is true that women, just emerging, as they are, from the passive state in which convention has held them, are as yet inexperienced in the management of public affairs. And though it cannot be denied that "to the stupendous task they bring no special ability," it must be remembered that they are, on the whole, better educated than men. For although more men than women are graduated from colleges, many, many more girls than boys go through the grammar schools and high schools. The intelligence with which women vote has again and again been shown in the almost universal splitting of their tickets, and in the reforms which have followed their enfranchisement in the states where they have the ballot. Indeed it is a fact that even without the vote women have been the real agents in effecting many of the recent reforms for purer politics and more equitable labor legislation. This is a fact which is well recognized, but it is used, curiously enough, as an argument against the suffrage. "Women can already accomplish anything they wish," says the nonchalant anti-suffragist, "why should they vote?"

Because women are working with their hands tied; they are obliged to attain ends which they seek for the good of all, by the slowest and most tortuous means; by arguing here, cajoling there. The women of Massachusetts worked for fifty-five years to obtain a law making mothers equal guardians of their children with the fathers. In Colorado, after the granting of the vote to women, the very next legislature passed this same bill. An even greater handicap, to the effectiveness of women, than this endless delaying, is the instability of the reforms they bring about. Since the women, who are chiefly interested in the reforms, have no voice in the government, they cannot see that the laws are enforced. And though the men may be coaxed or harassed into casting the necessary vote, if they are so forced into it, they soon lose interest in the newly enacted laws, which consequently become obsolete. Our government is not so sensitive that it feels the unexpressed opinions of non-voters. Women's alleged influence on public opinion can be reduced—to eliminate all loose thinking—to the ability of individual women to influence individual men. But can the most ardent of us be called half-hearted if we do not wish to go so far, for the sake of expressing our views, as to marry milk-sops whose political opinions we can control?

The franchise for women is, indeed, not a matter to be "whooped up at mass meetings." It is, rather, a question of the "gravest import to the nation." The leaders of the movement recognize this, but they also recognize the fact that the interest of the majority of women in this question is still dormant, and that something must be done to rouse it. Some of them try to break through popular indifference by means more or less distasteful to the average woman. But simply because they think necessary, and adopt, a popular method, we cannot justly doubt their sincerity, nor condemn the movement which they are, to the best of their ability, endeavoring to advance.

KATHARINE GILBERT FOX.

The loose thinking charged in the editorial, to which exception is taken, is exemplified anew in the foregoing protest. The statement is made, in substance, that Dr. Carroll D. Wright (who, by the way, has not been U. S. Commissioner of Labor at Washington for several years, but has been, and continues to hold the office of President of Clark College at Worcester, Mass.) is of the opinion that "lack of the franchise has been a powerful reason why women's wages have been kept at the minimum." Although this opinion is given as a literal quotation, it is not stated where it is to be found—a fact that would be interesting to know, because the view expressed in it is hardly consistent with some statements made by Dr. Wright in his Outline of Practical Sociology, the seventh and revised edition of which bears date of January, 1909. On the contrary, in his Outline he alleges that "potent and logical reasons" exist "why women are employed at low rates," and states that these reasons cannot be overcome *"by any considerations either social, or economic, or legislative"* (the italics are mine), and that "they account fairly well for the present status of affairs relative to women's earnings." According to Dr. Wright, the reasons why women's wages are low are as follows:

I. Being a new economic factor in the industrial system, her activity there has resulted in great pressure to secure positions, thus creating a supply out of all proportion to the demand, so that her remuneration is within the power of the employer.

"THIS ALONE IS SUFFICIENT TO KEEP WAGES AT A LOW SCALE."

II. She occupies a lower economic plane, caused to some extent by a lower standard of activity both in physical features and in mental demands. Also in a large proportion of cases she receives assistance from her family and friends, and this lowers her economic standard.

III. She is insufficiently equipped for lifework, not because of incapacity of mind or lack of skill, but largely because of the hope of matrimony, which she counts upon to prevent wage-earning from being her lifework. This being so, she does not feel warranted in spending necessary years to equip herself for the best service. Also she lacks the stimulus of the powerful forces—family and social responsibilities—that make a man ambitious to do his best in whatever line he finds his life cast.

IV. So far, she having lacked the influence which comes from combination and association, she works in an individual capacity and with the weakness of individual effort. The very last of the reasons he assigns is that she has not had the franchise, but he does not explain how, in the face of the other reasons to which he gives precedence, the right to vote would have aided her.

WOMAN'S WAGES AN ECONOMIC FACTOR

Is it conceivable that through votes girls could compel employers to pay a higher wage scale, when the supply of them is not only far in excess of the demand, but when the other serious disabilities noted by President Wright are characteristic of the unorganized woman wage-earner? It is not the votes, but proficiency, permanence as an economic factor and organization that have been the means through which men have secured increase of wages.

VOTES FOR WOMEN STATES NOT REPRESENTATIVE ONES

Admitting, for the sake of argument, the credibility of the most roseate statements made in behalf of the Wyoming and Colorado experiments in votes for women, even the best alleged results cannot be accepted

as accurately forecasting the outcome of similar experiments in other communities, where unlike economic and political conditions exist. It cannot be claimed for Utah, Wyoming, Dakota and Colorado that they are representative, nor that the problems with which they have to deal are those which confront older and more densely populated States. Moreover, in Utah, a State to which the propagandists are not prone to draw attention, is it not true, and is it not a discouraging circumstance, that the women vote with the Mormon Church against the separation of Church and State?

SOME SERIOUS ERRORS

The attitude toward public questions of even intelligent women who interest themselves in general welfare work is frequently such as to make thoughtful persons hesitate to further complicate the intricate problems being threshed out in this democracy by precipitating into it an electorate not yet distinguished for enlightenment: nearly twenty millions of domestic women and wage-earning girls, of whom all but a small percentage are wholly lacking in political consciousness. For example, there is the army canteen episode, in which the W. C. T. U. was the compelling force, and which, according to the testimony of the highest of army officials, has been the occasion of incalculable injury. Again, a year ago there was passionate advocacy of an unconstitutional, unjust and eventually discredited child labor bill, by women's organizations made up of such well-informed women as compose the membership of the Consumers' League, and an immense amount of time, energy and money were mis-spent, when a proper preliminary study of the bill would have shown its fatal defects and saved this futile effort.

Still another instance was the formal endorsement by the Research Department of the Women's Municipal League (a committee including some of the most talented women in the country) of the "Cobb marriage bill," a measure which was unreservedly and formally condemned by the Bar Association in advance of its being passed, and which is not working out well. And still another case in point is the public school teachers' campaign for what was not quite accurately defined as equal pay. Actuated wholly by selfish pocketbook considerations, they attempted a violation of the municipal home-rule principle for which public-spirited men have been unselfishly working for years, and which involves to a large degree the moral regeneration of this modern Babylon. To increase their gains they proclaimed themselves, by their actions, as willing to sacrifice considerations of public polity, and the methods they have used in carrying on their crusade were such as to call down public rebuke from pulpit and the press. When different groups made up of the most intelligent women go thus astray on important questions (and these are only a few recent instances), what can be expected of those of lesser educational attainments?

MEN HAVE BROUGHT ABOUT GREAT REFORMS

The great recent reforms for purer politics and improved economic conditions for the whole people have been the work of men—Theodore Roosevelt, Lincoln Steffins, Governor Folk, Governor Hughes, Carl Spreckles, Robert Fulton Cutting, Dr. W. H. Allen, of New York, and Jacob Riis, among many other individual men and groups of voters. Woman, however, is not handicapped in her efforts at betterment, nor is she obliged to adopt tortuous methods to bring about reformed conditions. Any woman or group of women who either wishes to bring about a purer political reform, or to be instrumental in having neglected laws enforced, will have no more difficulty in attainment than groups made up of men. Mrs. Rice, who engineered the anti-noise crusade and carried it to such a triumphant finish, affords a recent instance of what a woman can accomplish without resorting to cajolery or tortuous methods, and many other women, through individual effort and in organizations in all States of the Union, have furnished, and are furnishing, instances of how possible it is for women to improve conditions without resorting to delusing "suffragette" tricks.

JUDGE LINDSEY HELPS THE CONSERVATIVES

The interview with the Colorado judge which was published in the Times of 7 February contains some statements which cannot fail to be most disconcerting for those who have so long quoted him as expressing the most flattering views of what woman's suffrage has accomplished in Colorado. Judge Lindsey states most positively: "I can't say that the women's vote has helped things much in Colorado." And again, "Now this is a point that I want you to make clear: I have found that women in politics are no better and no worse than men. Don't forget that when a question narrows itself down to the bread line, to selfish interests, both sexes follow the same line of action—they look out for No. 1."

CONCERNING ANIMALS

[Note.—Communications concerning animals or birds and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

THE BROWN DOG DEVELOPES CONTROVERSY

One effect of the visit here of Miss Lind-af-Hageby, the distinguished Swedish opponent of vivisection, has been to revive the controversy in regard to the now famous "Brown Dog of Battersea." Having been asked for an account of specific acts of cruel vivisection in her New York address, she gave in detail the particulars of the Brown Dog vivisection in the laboratories of the University College, and the Sun, which for some inexplicable reason unquestioningly ties its faith to the vivisecting doctors, having attacked the credibility of her statements and quoted as its authority Mr. Stephen Paget, she pointed out in an excellent letter that Mr. Paget had not been present at any of the three experiments performed upon the dog, but that the facts had been described by the vivisectors themselves, their report being the cause of tremendous demonstrations against vivisection throughout Great Britain. At a mass meeting, held in Battersea on 13 January, 1908, Mr. Paget was permitted to give his views of the treatment of the Brown Dog in opposition to those of Miss Lind, with the result that the meeting decided that the inscription on the dog's memorial statue truthfully describes actual occurrences. It reads:

> "In memory of the Brown Terrier done to death in the laboratories of University College in February, 1903, after having endured vivisection extending over more than two months, and having been handed from one vivisector to another till death came to his release.
>
> "Also in memory of 232 dogs vivisected at the same place in the year 1902. Men and women of England, how long shall these things be?"

This verdict of the mass meeting was confirmed by the Battersea Borough Council on 22 January, 1908, when by a vote of 29 to 5 it decided to retain the memorial.

Unless one has been so fortunate as to secure the handsomely produced pamphlet giving a history of the Brown Dog agitation, published in London, no conception can be f rmed of what a storm centre this memorial fountain and its inscription has been. It is even said that there is contemplated a permanent Brown Dog League, composed of the students of the University of London, for the purpose of organizing persistent attacks on the memorial, and failing in their attempts to have it removed, or its inscription obliterated. The pro-vivisectors undertook to attain their object by drawing the attention of the country to the extra cost of policing it because of the students' objection to it. This memorial which is crowned by the figure of a dog, is playing the same propagandist role in the anti-vivisection crusade that the John Brown raid did in the earlier days of the Civil War for the Union Cause.

MEMORIAL FOUNTAIN IN NEW YORK CITY.

It is encouraging to learn that the Woman's Health Protective Association is planning to devote at least a part of the legacy left to it by the late Miss Teresa Barcalaw, to the erection of a fountain for both man and beasts, in New York City. This humane provision was selected as a commemorative event of the twenty-fourth birthday of this organization, which has done such excellent work in bettering municipal conditions, such as those in regard to slaughter-houses and expectoration in public.

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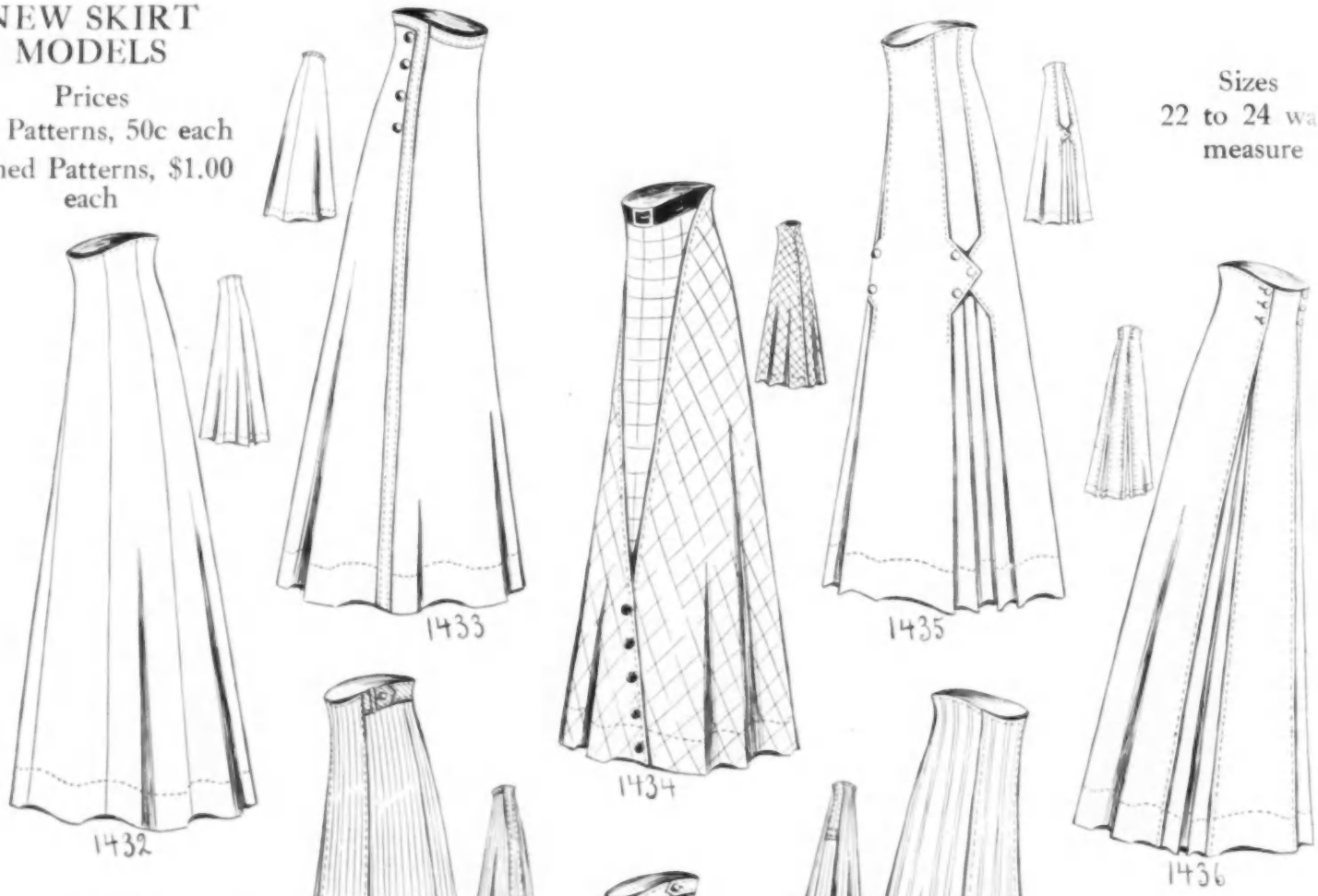

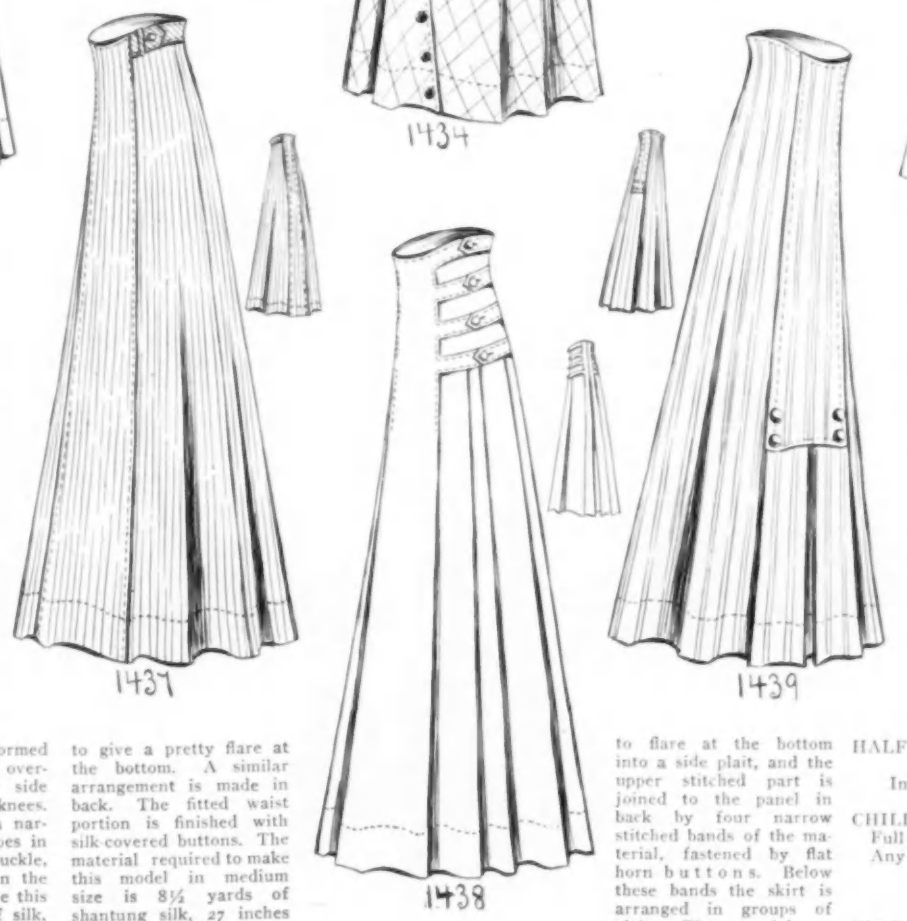

DESCRIPTIONS OF PATTERNS

NO. 1432.—Skirt for summer wear of French piqué in white. It is gored to fit snugly into the figure, and is extended up beyond the natural waist line to give an empire effect. The material required to make this model in medium size is 5¾ yards of piqué, 27 inches wide. This pattern comes in six pieces, including a fitted girdle.

1433.—High-waisted skirt of white linen, trimmed with stitched bands of the material. It opens on the right side under four large, pearl buttons. The materials required to make this model in medium size are 5¼ yards of heavy linen, 36 inches wide, and eight pearl buttons. This pattern is cut in five pieces, including the fitted girdle.

1434.—Fancy silk skirt finely striped in a check pattern. It is formed of an inset tablier in front and an overskirt which is drawn from either side across the tablier to meet below the knees. The high waist line is finished by a narrow girdle of satin matching the stripes in color, drawn through a small gold buckle, and self-tone satin buttons trim down the front. The materials required to make this model in medium size are 9 yards of silk, 24 inches wide, and ½ yard of bias satin for the girdle and buttons. This pattern is cut in five pieces.

1435.—Short, princess skirt of fine white linen with inset panels on either side and in back, extending halfway down the skirt, where they disappear under pointed, buttoned tabs. Below these tabs a flare is made by means of deeply plaited pieces. The materials required to make this model in medium size are 6 yards of linen, 36 inches wide, and nine linen-covered buttons. This pattern is cut in seven pieces.

1436.—Skirt to wear with fine waists, of shantung silk. On either side of the graduated front panel, plaited pieces are set in to give a pretty flare at the bottom. A similar arrangement is made in back. The fitted waist portion is finished with silk-covered buttons. The material required to make this model in medium size is 8½ yards of shantung silk, 27 inches wide. This pattern comes in six pieces.

1437.—Skirt of white mohair, with a fine black stripe. It is made with a stitched, graduated panel in front and back and plaits on the sides to give sufficient fullness. These are stitched flat on the hips, flaring just above the knees. A stitched belt of the material shows at the high waist line on either side of the panels. The material required to make this model in medium size is 4¼ yards of mohair, 40 inches wide. This pattern is cut in seven pieces.

1438.—Outing skirt of himalaya cloth in natural color. The front panel is allowed to flare at the bottom into a side plait, and the upper stitched part is joined to the panel in back by four narrow stitched bands of the material, fastened by flat horn buttons. Below these bands the skirt is arranged in groups of plaits. The materials required to make this model in medium size are 8½ yards of himalaya cloth, 27 inches wide and eight buttons. This pattern comes in five pieces.

1439.—Plaited walking skirt of fine white serge with a black pin stripe. A shaped tablier of the material is stitched flat in front and finished with large mother-of-pearl buttons, and a shorter piece is placed at the back. It has a seam over the hips, making it fit snugly into the waist. The materials required to make this model in medium size are 4 yards of serge, 50 inches wide, and eight buttons. This pattern is cut in seven pieces.

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